DOCUMENT RESUME

ED 052 099 SO 001 427

AUTHOR	De Armond, Louis; And Others
TITLE	Intercultural Education Series. Some Perspectives on Inter-America.
INSTITUTION	Bryan Independent School District, Tex.; Texas A and M Univ., College Station.
SPONS AGENCY	Office of Education (DHEW), Washington, D.C.
REPORT NO	Monogr-4
PUB DATE	68
NOTE	143p.
EDRS PRICE	EDRS Price MF-$0.65 HC-$6.58
DESCRIPTORS	American History, *Area Studies, Art, *Cross Cultural Studies, Cultural Awareness, Elementary Grades, *Humanities, Intercultural Programs, International Education, *Latin American Culture, Music, Resource Materials, Secondary Grades, *Social Studies, Spanish American Literature
IDENTIFIERS	*Latin America, Texas

ABSTRACT

This publication of the Programa de Educacion Interamericana builds upon the overall cultural base on Latin America presented for the teacher in SO 001 424 by providing additional information for understanding past and present events. It also presents, in general view, the development of music, literature, and art. A third dimension is introduced, creativity as it applies to the methodology of teaching. The chapters are: 1) Historical contrasts between Ibero and Anglo America; 2) Inflation in Latin America; 3) Notes on the Latin American Mind; 4) Developing an Approach to Creativity; 5) America and Art; 6) Music in the Americas; and, 7) Spanish American Literature for United States Readers. Bibliographies of suggested reading accompany each chapter; other resources in the Monograph Series are: SO 001 425 and SO 001 426. (Author/VLW)

ED052099
SP 001 427

Intercultural Education Series

Some Perspectives on Inter-America

MONOGRAPH NO. 4

Programa de Educación Interamericana

PROGRAMA DE EDUCACION INTERAMERICANA
BRYAN INDEPENDENT SCHOOL DISTRICT
TEXAS A&M UNIVERSITY

Authority: TITLE III, PL 89-10
68-05789-0

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ED052099

Some Perspectives on Inter-America

edited by

Earl Jones

1968

The work presented or reported herein was performed pursuant to a Grant from the US Office of Education, Department of Health, Education, and Welfare. However, the opinions expressed herein do not necessarily reflect the position or policy of the US Office of Education, and no official endorsement by the US Office of Education should be inferred.

PROGRAMA DE EDUCACION INTERAMERICANA

INTERCULTURAL EDUCATION SERIES

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SOME PERSPECTIVES ON INTER-AMERICA

by

LOUIS DE ARMOND, IRVING O. LINGER, JOHN H. HADDOX, GRACE WALKER, EARL JONES, CAROLYN DALY, FRANCES DEAN

NUMBER 4 ◉ 1968

Texas A&M University Press **College Station, Texas**

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Preface

Dean Frank W. R. Hubert, when announcing the aims of *Programa de Educación Interamericana,* emphasized the need to assist teachers in their quest for greater knowledge concerning Interamerica. When identifying the subject matter requiring greater strength, teachers and consultants consistently noted empathy and the background information necessary for comprehension, the basis for empathy.

Monograph 1, *An Introduction to Selected Latin American Cultures,* began the task of presenting the overall cultural base and provided some specific examples. Monograph 2 listed available materials for teacher and student use as a self-help stimulus. Monograph 3, *Selected Latin American Literature for Youth,* sampled that field, hoping to engender further exploration of a rich cultural heritage.

The present publication builds on the first by providing additional information for understanding past and present events. It also presents, in general view, the development of music, literature, and art. A third dimension is introduced, too, creativity as it applies to the methodology of teaching.

Programa de Educación Interamericana dedicates this fourth volume to Texas educators with the hope that the thoughts of the consultants may aid in producing a better informed public.

Editor

HISTORICAL CONTRASTS BETWEEN IBERO AND ANGLO AMERICA

LOUIS DE ARMOND

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Historical Contrasts Between Ibero and Anglo America

Louis De Armond

When the Latin American states won their independence from Spain in the early nineteenth century the total of their population was much larger than that of the only recently independent United States. The likelihood is that the total economic activity of the Latin American states was significantly higher than that of the new United States. The population of both areas was largely dependent on agriculture and agriculture-related economic activities. Both, by today's standards of development, were underdeveloped areas. While the United States was dependent on the shipment of cotton and other agricultural items to industrial Britain as a means to gaining sorely needed foreign exchange, Chile was becoming dependent on the export of copper and nitrates, Argentina on the export of beef and wheat. In a material sense there was little to differentiate the new United States from some of the more populous and economically active of the Latin American states in the early nineteenth century. Yet, by the end of the century the differences in economic, as well as in social and political development were so great that even the most grossly unobservant person could see them. Today the contrast in levels of economic development has become so vast as to create a major foreign policy problem for the United States in its relations with the Latin American nations.

Efforts in this country to explain the growing divergence have too often been based on stereotypes in their turn based on ignorance and not a little arrogance. Simplistic explanations, superficial and of little value, have only recently begun to be displaced by more sophisticated and perceptive examinations of Latin American political, social, and economic structures. As these more valid explanations have appeared, it has become increasingly clear that much of the differentiation is to be explained by norms emerging in colonial times and developing such powers of persistence that they are operative even now.

Students at any level seeking to understand Latin America will be more successful if they have an appreciation of these deep-seated differentiating factors. It is no less to be wished that those making up the Latin American policies of the United States might take these factors into account!

First among the differences which must be considered is the different nature of the two societies from which the North American and the Latin American colonists came. Though the first Spanish colonies were established more than a century before the first Englishmen came to America, the difference in time is less important than contrasts between English and Spanish institutions already noticeable by the time the first Spanish came to the Caribbean islands.

Little of the reason for differentiation can be found in the social or economic condition of the immigrants who left Europe to make a new life in the New World. In both areas, excepting only the wealthy or the well-born who were sent to America to govern the colonies, the new Americans were usually quite poor. The Plymouth and Jamestown colonists were so lacking in resources that they went through an initial period of intense hardship and were almost entirely dependent on their respective sponsoring English companies until they developed an economic base with which they could acquire the necessities produced in Europe.

Much the same was true of the initial Spanish colony in America. Most of the colonists in the second Columbus expedition of 1493, with its fifteen ships, were very poor, though the animals, the seeds and plants, and the other materials carried by the fleet did represent a rather sizeable Spanish investment in the American enterprise. Thereafter, however, the Spanish colonies in America, taken as a whole, became self-supporting. Within three or four years after their entry into Española, the Spanish were exploiting gold placers which not only supported the growing Spanish population on the island, but also were sufficient to finance the occupation of Cuba beginning in 1511. Cuban gold deposits in their turn enriched Governor Velásquez to such a degree that he was able to underwrite the Cortés expedition to the mainland, where yet other gold and (ultimately more important) silver resources were uncovered!

The first Spanish colonists got off to a rather better start than did the first Englishmen. But this early point of differentiation had its origins in the vagaries of the American environment and not in any significant difference in the economic condition of the first immigrants.

In the religious baggage of the migrants there were important differences, though these differences were not the fallacious distinctions still too frequently reproduced in elementary and even secondary school reading materials. The Spanish were quite as devoutly religious as the English who came to America, though each group came out of a different religious heritage.

All of the Spanish who came to America had been reared in a common religious tradition of a church militant which had for centuries fought to erase Jewish and Moslem influences in Spain. At the very time Spain was conquering her American territories, she compelled the Jews and Moslems to convert or leave Spain. This was done despite the fact that both groups had contributed and were still contributing to the economic and cultural development of Spain. So strong, then, were the religious convictions of the Spanish and the powers of the church that they were willing to risk economic damage for the sake of religious unity.

Given the religious bigotry that characterized Spain at the time of the conquests, and given also the economic and political power enjoyed by the church, it was inevitable that Spanish America was to develop within a religious context of conformity and uniformity. The incorporation of many Indian religious elements into the ritual of the church had no impact on the dogmatic and theological content of the church in Spanish America. Unlike the Catholic church in northern Europe, the Spanish church had not been rid of many of its medieval appendages by the Reformation. Nor were non-conformists to present a challenge in the colonies. In the later sixteenth century the Inquisition was extended to America to seek out any Jews or other non-Catholics who might have gotten through the careful immigrant screening and thereafter to maintain the purity of the faith.

By contrast, some of the American colonies of England were established by dissenters from the state-supported church of England. It is true that the religious views of the leaders of the Massachusetts Bay colony, as an example, were no less bigoted than those of the Spanish in America. Their biases may have differed but both religious points of view were about equally intolerant of the slightest dissent. The important fact remains, however, that people with a variety of religious tendencies were permitted to enter, even to found, English colonies in the Western Hemisphere. Thus a multiplicity of religious sects came to characterize the group of English colonies in North America, while the Spanish American colonies were so uniform in their religious professions that we tend sometimes to think of the Spanish colonies everywhere in America as a single gigantic colony.

This fact of religious diversity, taken together with the effectively greater availability of land in the English colonial areas, made it possible for dissenters from the dissent now become orthodoxy in the English colonies to find an escape from actual or threatened persecution. The Rhode Island colony is a case in point. It was founded by Roger Williams and a handful of like believers fleeing persecution at the hands of the Massachusetts elders. Postulating for the sake of argument a would-be Spanish American religious dissident, we find that there was from the outset no place to go. Virtually all the territory deemed liveable was almost immediately taken up in Middle and South America. The dissenter in Spanish America did not even appear since he was forced to remain within the context of a strongly normative society.

There was in real fact a sort of "escape valve" available to the non-conformist in the English colonies, whether his variant behavior related to his religion or his politics, while no such option was ever really available to the Spanish American. The

Spanish context in America simply did not permit any dissent, while the English colonial context, if it did not encourage dissent, at least could not prevent its occurrence. Uniformity of thought became the pattern in Spanish America while variety of thought came to Anglo America and there yet new variations slowly began to appear.

Important also to the development of differential growth was the attitude of the church in the two colonial areas with respect to learning. The churches in the Anglo American colonies held attitudes toward education which were much more productive of economic and social, as well as educational growth, than were the attitudes of the church in Spanish America. This is not to suggest that the Spanish church was uninterested in education, for quite the contrary was true.

The regular priests who followed hard on the heels of the Spanish conquerors almost at once set up educational institutions to train not only the European-origin (creole) subjects but also the Indians as well. In general, education for the Indians was stopped short by the creoles' fear that educational equality would inhibit or even prevent use of the natives as a servile labor force. Only vocational education through apprenticeship structures or by way of mission instruction was available to the Indian.

Education in Spanish America, by excluding the Indians and the growing mestizo segment of the population, became and remained the prerogative of but a small fraction of the total population. Education at both the elementary and higher levels was not only closely restricted in point of numbers but also in subject matter.

In sharp contrast was the course of educational development in, especially, the middle and northern English colonies. In the Puritan colonies the good citizen was expected not only to go to church on every appropriate occasion, but also he was expected to spend additional time in reading the Bible. The ability to read thus became a requisite to being a good Christian. The contrast with Spanish America is dramatic. There the churchgoer was discouraged from reading the Bible out of fear that he might misread it without the aid of a cleric.

In fine, while proper religious observance in Spanish America discouraged the need to read, the churches in Anglo America demanded literacy. As early as 1647, the magistrates of the Massachusetts Bay colony, after inferentially attacking Catholicism for keeping the scriptures "in an unknown tongue," ruled that "every township . . . of fifty householders, shall . . . appoint one within their town to teach all such children as shall resort to him to write and read. . . . ." As diversity of economic activity developed, additional mundane pressures were brought to bear on education.

An important point of difference had occurred. Very early in the colonial experience, Spanish American education took on traditional forms which were available only to an elite, while education in Anglo America was available to an increasingly large segment of the population and had already begun the process of changing its forms and content to meet the demands of society.

A final point of differentiation relating to the church and its economic attitudes should be mentioned. The ancient prohibitions against usury had long since disappeared in both Spain and England by the time the colonies began to take form. Capitalism was the dominant economic form in both areas. But an important difference of attitudes with respect to work and enterprise did indeed occur. There was little in the theology of the church in Spanish America that prodded one toward work and wealth.[*] In that of the churches in the English colonies there was much.

Though not all the colonies were Calvinist, Calvinist theology dominated the most influential colonies and tended to suffuse the others. For several reasons Calvinism was a spur to work. Work was the opposite of idleness, which was by some thought to be irreligious. If sloth were evil, suggested their preachers, work could be deemed an offering to God. The belief in predestination was also a stimulus toward work, for material success could be seen as proof that one was indeed among the elect—those predestined for heaven.

Quite in contrast with the Catholicism of Spanish America, Calvinism also tended to create a social conscience in the churchgoer. The Puritan minister John Cotton urged his listeners to understand that one, "in serving man, serves God." Belief in this concept underlay a growing private philanthropy and community social action which were to become important norms of Anglo American behavior.[**]

In the Spanish colonies, social welfare was accepted by the church as its responsibility. Hospitals and orphanages were supported by the church, leaving neither need nor option for private philanthropy. The moribund wealthy person could, of course, both ease his conscience and make easier his entry into heaven by leaving much or all of his wealth to the church!

[*] The Catholic theological difference was that the things of this earth are temporal; work hard to get to heaven, not to accumulate here on earth. Dedication to the things of this earth were, in fact, held to make the attainment of heaven more difficult. The so-called "fundamentalist" Protestant sects also subscribe to this theology. For good discussions on the latter, see SCHROEDER, W. W. & OBENHAUS, VICTOR. *Religion in American culture.* New York, Free Press of Glencoe, 1964, 254 pp., and DEMCRATH III, N. J. *Social class in American Protestantism.* Chicago, Rand McNally, 1965. 268 pp. Ed.

[**] Service and philanthropy were also stressed in Catholicism, but always *through* the church rather than in individually chosen, competing enterprises. The socio-psychological difference is vitally important. The near elimination of the Jesuits (a highly competitive order) from Latin America and the subordination of the orders to regional authority (also a lay leader demand) further reduced competition. Ed.

Political developments in the colonies of Spain and England, like religious developments, were to move along increasingly divergent channels. Government in Spanish America was from the outset autocratic, while political forms in Anglo America slowly trended toward more representative and democratic forms. As in the instance of religious influences, one finds that different tendencies already operative in the mother country were magnified by circumstances emerging in the colonies.

A distressingly common textbook assumption has it that the Spanish colonies were, in their rigidly centralized political forms, simply a reflection of a monolithic, thoroughly centralized political structure in Spain. The truth is that the power of the king in Spain was simply not as great as those who make this assumption would have us believe.

It is true, nonetheless, that the political forms emerging in America did grow out of European circumstances. Both England and Spain, to generalize very broadly, emerged from the Middle Ages under similar patterns. In each, a royal family emerged, though not without challenge, from the ranks of the nobility and in each a bourgeoisie developed. In both instances the bourgeoisie necessarily centered in the cities and sought to use city government as an instrument in their struggles with the nobility and the king. Though there were other elements involved, the cities and their bourgeoisie were the strong core of the proto-legislature which became in England the Parliament, in Spain the *Cortés*.

While both institutions emerged in important fashion in the thirteenth century, Parliament became increasingly more powerful in its confrontation with the monarch than did the *Cortés* in its relationship toward the Spanish monarch. This may have occurred because England had its Magna Carta of 1215 which, with later development, rendered law increasingly more powerful than the royal fiat, whereas Spain's *Cortés* was never strong enough to extract any really basic cession of legislative power from the monarch. One can speculate that religious prejudice played a role in weakening the Spanish *Cortés* by causing a scism between Catholics, on the one hand, and Jews and Moslems, who were among the most productive businessmen in Spain.

With the expulsion and absorption of both Jews and Moslems in the late fifteenth and early sixteenth centuries, Spain lost the services of these able segments of the population. The forces evolving toward effective representative government were all but eliminated. The uprising of the *comuneros* in 1520-1521, while in part a reflection of noble resentment against the new Flemish monarch Charles I (first of the Spanish Hapsburgs), was a reflection of an urgent effort by the bourgeoisie to redress their position. Execution of the leaders marked the contrast with what was occurring in the England of that time, for there Parliament was determining which of the noble contenders should be recognized as king.

Consequent to these developments, the *Cortés* continued to atrophy, enjoying a revival only in the nineteenth century, while the English Parliament gathered additional powers until, by the end of the seventeenth century, it and the groups it represented were clearly more powerful than the monarch.

The differing consequences were enormously significant: the Spanish colonies were to be governed by a monarch looking to the past for models and generally suspicious of change, while the English colonies were to be governed by a legislative body representing the innovators of the time.

The Spanish colonials in America knew only a political heritage of law by royal fiat. Even the most powerful of them, if their economic position were not threatened, accepted the norms of autocratic government. By contrast, the English colonials, whether their position in England may have been menial or powerful, carried with them a common law heritage and were acutely conscious of the "rights of Englishmen."

Perhaps the most crucial of these rights was the long-time practice of a large measure of local self-government. This habit they carried to America and there it was strengthened by their new environment. The elders of Massachusetts invoked the heritage of local control in their contests with authorities in England. But so did the colonials in their relations with the magistrates of the Massachusetts colony! This latter pressure, together with the growing number of settlers, resulted in the convocation of the first representative assembly in Boston in 1643. In the same decade leaders of the Virginia colony met in unofficial assemblies, which were soon given legal substance by the monarch himself. Though the franchise was heavily limited in all the English colonies, the precedent was set and the direction of political development was established.

Only in the *cabildo*, or city council, can one find in Spanish America any institution even roughly counterpart to the Anglo American assembly. But the *cabildo* had no similar traditions to strengthen it and in an unequal contest with higher levels of arbitrary government, it quickly fell to a very low level of inefficacy. Its historic importance derives from the fact that it remained as a part of the colonial administrative structure and was therefore available to play an important part in the revolutionary movement of the early nineteenth century.

Of great importance was yet another of the "rights of Englishmen" firmly established by the time the colonies were founded. The right to levy taxes locally was jealously held and the attitude was carried to America by the first colonists. That it was a tradition carried from England is clearly suggested by the fact that in both Virginia and Massachusetts, rather remote from each other geographically, the colonists at once insisted only they should "lay any taxes or impositions upon the colony." This, coupled with the practice of paying colonial governors out of local revenues, was to give the colonial population very powerful authority vis-a-vis the royal representatives in America.

In Spanish America, though the whole structure of government was supported by local resources, the picture was markedly different. Both the types of taxes (and they came to be many) and the rates were established by the king and his advisors in Spain. Salaries of the colonial administrators from viceroy down to the lowest echelons were determined in the same manner and were paid from the royal coffers. The Spanish had accepted these norms in Spain and he continued to accept them when he came to America. He had, after all, come to America to improve his economic position and not to help create a new society. Even the limited number of rebellions which mark the history of colonial Spanish America confirm the tendency to accept arbitrary government. The rebellions erupted when it was felt taxes were oppressively high. It was not until Enlightenment ideas crept into Spanish America in the eighteenth century that ideology formed a part of the rebel urging, as in Paraguay in the 1730's.

In summary, then, it can be seen that from the outset, the English colonials were able to set a political course that was to move rather steadily toward democracy and representative government. Broadly speaking, the home government placed no serious blocks in the path of that development. The contrast seen in the Spanish colonies is striking, for in them government was arbitrary and there were no American economic or political forms that could work to erode away the monolith of authoritarianism.*

Turning now to the economic structures of Anglo America and of Spanish America, one finds that though both colonial areas were established under ostensibly mercantilist norms, divergencies began to appear almost at once the colonies were established.

Still too commonly believed is the assertion that the differences between the Spanish colonies, on the one hand, and the English colonies in America, on the other, stem from the fact that the Spanish colonies were created by a Spain still feudal in the sixteenth century. England, so the assertion goes, had shed feudalism by the seventeenth century and inevitably therefore founded a different sort of colony that moved in different economic directions. This sort of facile claim simply will not stand up under examination. Both the Spanish and the English colonies were established under capitalist norms. The capitalism of the Spanish entrepreneurs may have been somewhat more primitive than that of the Englishmen forming joint stock companies, but it is nonetheless accurate to insist that in both areas it was capitalism rather than another economic system that prevailed.

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*And again the US "escape valve" of the wide open spaces which siphoned off rebels and other non-conformists, at the same time forced authorities to grant more voice to those that stayed. Only recently has that escape been practically closed. Some of our current problems may be emphasized because of this lack of escape and lack of threat. Ed.

There are, of course, significant differences distinguishing the two colonial areas each from the other and these differences become discernible from the very outset. Central among these differences may have been the pattern of landholding.

The Spanish conquerors, as the historical record demonstrates, were looking for wealthy Indian civilizations that could be looted of their riches. But the typical emphasis given to the spoils garnered in such extraordinary cities as Tenochtitlán and Cuzco leads to a distorted understanding of what the Spanish coveted most. Even those who participated in the rape of these imperial capitals, having taken their share of booty, at once pressed the monarch for a grant giving them control over an Indian population. They understood fully that long-term wealth for them lay in putting others to work.

All of the land and other resources of Spanish America belonged to the monarch of Castile, who might assign these valued resources to those who had rendered him important services. It was under this legal structure that the *encomiendas** came into being. Though the lands were assigned under a *repartimiento,*** it was the accompanying *encomienda* grant of Indians living on those lands that made the cession something to be sought avidly. The Indians now were tributaries of the individual holding the land. They paid their tribute to him rather than to the monarch. In practice, the *encomendero* (grantee) substituted Indian forced labor for the rather modest monetary tribute due him from his subject Indians. The Indians became his servile labor force on an agricultural unit producing for a market which might be either in the American colony or in Spain. Though the *encomienda* system was under steady attack and ultimately disappeared, there was no improvement in the lot of the Indian laborer. Indeed, his situation grew worse under a new system of debt peonage that bound him even more firmly to the will of the landowner.

Landholding units soon became relatively large. Thanks to the extension of the laws of entail and primogeniture to America, the land units remained large since they had to be passed on undivided to the next generation.

Within the first decades of the colonial period, virtually all the desirable lands were taken up by large private landholdings, by the church (whose landholdings continued to grow through the entire colonial period), and by the relatively few Indian communities permitted to retain their lands. Available useful land, in brief, became a scarce commodity before the colonies were very old. Large areas of Middle and South America were still populated thinly or not at all, but these were the areas which are even today marginal except for shifting agriculture.

**Encomienda:* a royal commission which ordered the grantee to care for the king's property—in reality a gift of the property. The Indians were not legally slaves but it amounted to the same thing. Ed.

***Repartimiento:* division, parceling out land. Ed.

The fact that large landed estates, or latifundia, became the norm in the Spanish colonies had a pervasive and generally pernicious impact on economic development. In part the result of habits of mind carried by the colonists when they came from Spain, the landholding structure made easier the implanting of yet other Iberian attitudes.

A class structure in the countryside roughly comparable to that in Spain was a probably inevitable result.* A relatively small number of landed families enjoyed wealth, education, and comfort, while the great majority of the agrarian population was cast into the role of quasi-slave peons or, at best, marginal subsistence farmers. There was neither economic nor social premium placed on innovation. The latifundia were typically large enough that inefficient and traditional exploitation of but a part of the land owned was enough to provide wealth and comfort for the landowner and his family. In time many of the landowners turned management of the lands over to managers so that they might move to the city. There they could more fully exercise the social power that their land brought them and enjoy the cultural advantages that their wealth brought.

A colonial aristocracy based on land ownership emerged. Mining was an important economic activity in some of the colonies of Spain, but it should be noted that those who were fortunate enough to discover a silver mine invariably bought land with their wealth, thus gaining entry into the prestigious landed aristocracy. Commerce and industry were disdained by this aristocracy with the result that economic growth and diversification were sharply limited.

In the English colonies conditions were markedly different. Whereas Spanish America had plentiful labor and, therefore within a few decades, a shortage of available land, in the English colonies there was a shortage of labor and a plentiful supply of land. Had the English colonials found a large Indian population to subjugate they would undoubtedly have done just as did the Spanish in America. They had no moral scruples that would have prevented such actions. Indeed, they did try to enslave the Indians but the culture and mobility of the Indians were such that they could not effectively be reduced to slavery.

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*The Spanish heritage was set on top of very similar ones in the Amerindian civilizations (Inca, Maya, Aztec, etc.) which also featured strong central government, indenture and slavery. This multiplied the effect of Spanish centralism. In contrast, centralist Amerindian empires were virtually non-existent in North America. Slavery did exist, however. Ed.

Here, then, is a major point of early differentiation between the economic development of the Spanish colonies and that of the English colonies. It is a circumstance deriving almost entirely from the nature of the American environment. The Spanish found Indians that he was able to force to do his work; the English colonial did not. Several important ramifications stem from this important basic difference.

In the absence of a native labor force, the English colonials had two alternatives: they could either do their work themselves or they could import labor from elsewhere. The overwhelming majority of Englishmen become colonists lacked the means with which to buy slaves imported from Africa and perforce became family farmers with their wives and children helping them in the fields. Even in the southern colonies, the great majority of farmers had only their families or, occasionally perhaps, some of the neighbors to help with farm tasks. The typical slaveholder in the south was not far removed from this pattern. He worked in his cotton or tobacco field alongside from one to six slaves. The stereotypical slaveowner, working hundreds of slaves in his vast landholdings, probably numbered a few hundred at most. In Virginia, perhaps the most aristocratic of the southern colonies, the yeoman farmer predominated in the seventeenth century and it was not until the eighteenth century that the slaveholding squire became dominant in the social and political life of Virginia.

The landholding pattern in the Anglo American colonies was thus from the beginning one of small farms held in fee simple ownership. Efforts to recreate the feudal land ownership patterns already disappearing in Europe were tried by the Dutch in their New Netherland colony and by Lord Baltimore in his Maryland grant but in neither instance was the attempt successful. Land was simply too readily available elsewhere and there was no need for new immigrants to submit to the taxes and the limitations on freedom that these abortive efforts to recreate feudalism demanded.

It can be seen, then, that the landholding pattern which came to prevail in Spanish America invited, if it did not demand, the development of a colonial aristocracy based on landowning, whereas in the English colonies no such aristocracy rooted in landowning was able to develop. The nearest thing to the landed aristocracy of Spanish America were the slaveowning gentry in some of the southern colonies. Even in this instance it can be validly argued that the gentry constituted an aristocracy, not because of the land they owned, but because of the wealth which exploitation of that land brought them.

In the middle and New England colonies, as in the South, a colonial aristocracy did emerge. But in all the colonies, the underpinning was not land, not birth, not titles, but simply wealth. The difference was to prove to be crucial.

An aristocracy based on wealth was fluid, whereas the other-based aristocracies were fixed and enduring without any reference at all to the abilities or lack of abilities of the title-holders. In the English colonies a man with talent, or drive, or luck, or holding any of a number of permutations of variables, could enter the money-based aristocracy. Similarly, an aristocratic family might disappear from the ranks if misfortune or the heir to the fortune were to dissipate it.

This difference in the origins of the aristocracies was to play a vital role in not only the economic, but as well in the social, the cultural, and the political development of the two colonial areas. In Spanish America the aristocracy's attitudes fostered stagnation, conformity, and conservatism. In English America the aristocracy was frequently in the van of economic, of political, and even of social change. The one was static, the other dynamic.

In Spanish America those who emulated the colonial aristocracy sought to avoid hard work, for that was the model. By contrast, in Anglo America he who would imitate the wealthy aristocrat could, and indeed must, work hard. He had a model who might himself have gone from poverty to a level of wealth that moved him into the colonial aristocracy in his own lifetime.

One can speculate that, once this basic difference in the two colonial areas was established, it in its turn brought additional differentiating factors into play. Spanish America became an unattractive colony for the European who wanted to better his lot. The English colonies, with their easy land and their economic and social mobility, became an attractive goal. Such seemed to be the opportunities there that men even sold themselves into temporary servitude as indentured servants for their passage to the English colonies and their promise.

Spanish xenophobia is usually given as the reason why non-Spanish failed to come to the Spanish colonies—they were simply not allowed through the screening of the authorities in Spain. Yet one historian has pointed out that the Vásquez de Coronado expedition of 1540 in search of Cíbola "included five Portuguese, two Italians, a Frenchman, a Scot, and a German, and perhaps other foreigners." It is also fact that thousands of inflexible young Irish Catholics fled to Spain after the Glorious Revolution and were welcomed there and in the American colonies of Spain. Incapable though it may be of proof, the implication can easily be drawn that it was less Spanish exclusivist policy and more a lack of opportunity that deterred other non-Spanish Catholics from coming to Spain's American colonies.

Aside from the value structure and the power position of the aristocracies in the two colonial areas, there were other factors that encouraged diverging economic development. As an example, the natural environment played a role during the formative years of initial colonial development. Plantation production of sugar and other export commodities was made easier by the tropical climates of much of Middle and South America, thus catering to the predispositions of the Latin landowner and reinforcing his economic preoccupation with agriculture. Essentially the same growing conditions characterized the mid-latitude climate of the southern English colonies and plantation agriculture ultimately became dominant there as well. In the New England colonies the weather was less beneficient. Climate and topography simply did not permit plantation agriculture. Agriculture in the New England colonies was, of course, an important—indeed, the dominant—economic activity in the early years of the colonies. But as the population grew and the resources permitted, more and more colonials found their income in commerce and manufacturing.

The climate of New England, in a word, fostered economic diversity precisely because it would not permit the sort of preoccupation with agriculture that came to characterize the southern English colonies and Spain's colonies. Still, it should be pointed out that the New England colonist came to see in his environment opportunities to gain where a Spanish American colonial, because of his values, would have seen nothing.

The development of industry and commerce in Spanish America was also made difficult, quite aside from impositions at the hands of the colonial aristocracy and administrators in Spain, by a shortage of effective capital. The colonial wealthy, remember, were the landed aristocracy, whose prejudices usually prevented them from spending for anything other than land and conspicuous consumption. Persons of modest means who nonetheless managed to save a bit were often deprived of their savings by social pressures to mount a fiesta for the community or occupational patron saint. But in a sense it did not matter that they spent their savings in this fashion since there were no institutions to gather these bits of capital into the larger sums necessary for even modest industrial enterprises. Perhaps this fact too is really unimportant in light of the fact that there was nowhere a visible propensity toward industrial development!

The northern and middle colonies in the Anglo American group present a sharp contrast. There, saving was encouraged by religious precepts and by other community pressures. Despite a consistent negative balance of trade with England, the colonies were nonetheless able to build an impressively diversified economy by the end of the colonial period.

The foregoing considerations make it evident that the Anglo American and the Spanish American colonies, despite a certain degree of commonality, very early began to move along increasingly divergent paths of development. In the one area, religion was a powerful force deterring change, while in the other it was at least not a deterrent and very often it actually fostered change. Education in the one, after a brief period of vitality, was an increasingly sterile and traditional structure, while in the other it became a pragmatic instrument that served to accelerate intellectual development. Political and economic patterns early established in the one area persisted with little change to the very end of the colonial era, while in the other the political and economic norms were relatively easily modified to meet new demands and opportunities as they emerged.

The colonial experience, in short, had provided the United States with a social, political, and economic heritage on which its people were able to build an increasingly great material abundance. The colonial experience of the Middle and South American states did not provide them with a like heritage, with the result that most of these states are still seeking the combination of social, political, and economic elements that can be the latch-string to a like material abundance.

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INFLATION IN LATIN AMERICA

IRVING O. LINGER

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Inflation in Latin America

Irving O. Linger

The purpose of this paper is to review arguments concerning the role of inflation in Latin American economic growth. In the 1960's there have been severe cases of inflation in Argentina, Brazil, Chile, and Uruguay; relatively moderate inflation in Bolivia, Colombia, and Peru; and little or no inflation in Costa Rica, Ecuador, El Salvador, Guatemala, Honduras, Nicaragua, Panama, Paraguay, and Venezuela. Bolivia suffered severe inflation in the 1950's (see Table 1). As usual, when one considers Latin American problems, it is wise to remember that conditions vary considerably among the various countries, though we are prone to think of certain general characteristics applicable to "Latin America."

It must be remembered that inflation is only one of a large number of variables involved in growth and, although it has been singled out here for special review, it is merely a part of the story of the effort to develop. Nevertheless, there is a need for perspective on this much-discussed subject and for awareness of what may be the most relevant factors in placing it in perspective. Perhaps, at least, it will be possible to note some of the potential fallacies to avoid in trying to understand the relative importance of inflation to economic development.

The Nature of Inflation: Some "Pros" and "Cons"

Inflation is that situation which exists when prices in general are moving upward (this is to say, the purchasing power of the monetary unit is decreasing). The basic troublesome factor about inflation is that all prices do not move upward together. If next year *everybody* had to pay twice as much for *everything,* we would all be in the same relative economic position, but that, of course, is not the way price changes occur, and any appreciable amount of upward price pressures may invite distortions and uncertainties that interfere with the economical distribution of goods and services and compound the problem of rational decision-making. It is our task to examine some of the allegedly harmful results of our potential "villain."

Inflation is said to make it more difficult for businessmen to plan because of cost uncertainties. Furthermore, inventory speculation is invited. Cost cutting becomes less urgent. Export earnings are decreased. Imports are induced. Investment is directed toward speculative enterprise rather than productive industrial development. Social unrest is sponsored because of the emergence of inequalities and inequities. Strikes are more apt to occur. And some economists have even commented on the "immorality" of inflation, with its invitation to use almost any means possible to avoid detrimental income effects. These are some of the standard comments that have often been made by those who fear inflation. The one general argument

TABLE 1.
SELECTED LATIN AMERICAN COUNTRIES ANNUAL PERCENTAGE CHANGES IN COST OF LIVING, 1960-67, AND AVERAGE ANNUAL CHANGE FOR THE PERIOD

	1960	1961	1962	1963	1964	1965	1966	1967	Average
Argentina	27	13	28	24	22	29	32	28	1960-67 25
Bolivia	12	7	6	−1	11	3	7	—	1960-66 6
Brazil	35	38	52	75	86	61	46	—	1960-66 56
Chile	12	8	14	44	46	28	23	18	1960-67 24
Colombia	4	9	2	32	17	4	20	8	1960-67 12
Costa Rica	1	3	3	4	3	0	0	1	1960-67 2
Ecuador	2	4	3	6	4	3	6	4	1960-67 4
El Salvador	0	−2	0	1	2	0	−1	2	1960-67 0
Guatemala	−2	0	2	0	0	−1	1	0	1960-67 0
Honduras	−2	2	1	3	5	4	1	1	1960-67 2
Mexico	6	1	1	1	3	4	4	3	1960-67 3
Nicaragua	12	0	1	0	4	3	4	2	1960-67 2
Panama	0	1	1	1	2	0	1	1	1960-67 1
Paraguay	—	18	1	2	1	4	3	1	1961-67 4
Peru	8	7	6	6	11	16	9	10	1960-67 9
Uruguay	39	22	11	21	43	56	73	—	1960-66 38
Venezuela	4	−3	−1	1	1	2	0	—	1960-66 1

Source: International Financial Statistics. International Monetary Fund (February 1965, and February and July 1968).

in favor of inflation has usually been that it invites economic expansion because it widens the profit rate for businesses with a considerable amount of fixed costs or overhead and thus encourages expansion.

But what *amount* of inflation does it take for the aforementioned evils to interfere with a country's efforts to develop? Can anything be said for a temporary, partial inflation in order to switch income from consumers to producers? Is inflation a necessary evil in order to bring about structural changes in an economy seeking growth? Can it be ignored? In pondering such questions it might be well to note that the *rate* of inflation and the *continuity* of inflation will greatly affect the answers.

Kinds of Inflation

In the United States it has been customary to classify inflation as being "demand-pull," or "cost-push," or "administered-price" ("profit-push") inflation. More recently there has been considerable discussion about "structural" or "sector" inflation.

Classical (traditional) demand-pull inflation is a case of "too many dollars chasing too few goods"; typically, the money supply and its use would be increasing more rapidly than the availability of goods and services. Pressure emanates from the demand side of the economist's demand-supply scaffolding for launching analysis. The classical cure for this type of inflation would be for the Federal Reserve System (our central bank) to exercise more stringent monetary policy (a procedure which usually earns it much disfavor from its critics!).

Cost-push inflation emphasizes the supply side of analysis; it is often described as rising prices resulting especially from labor unions that are able to obtain higher wage rates not warranted by higher rates of productivity.* The United States has been quite troubled in its efforts to counteract cost-push inflation and no really satisfactory solution has so far been obtained. We do not like the idea of wage controls, and while there has been experimentation in the 1960's with voluntary restraints based upon productivity rates as guide posts, at the present time they are in disrepute. It would seem that each labor union believes that it must catch up with other unions before the restraint should apply to its own members.

Administered-price (profit-push) inflation is another variant of supply inflation. It is typified by the business unit, or small group of business units (oligopoly), that enjoys some appreciable degree of monopoly and therefore can charge a higher price than would be possible in a more competitive market. Where administered prices exist there is at least the possibility that they may be administered upward at a faster pace than costs in an effort to earn more profits. It, too, is difficult to control.

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*An increase in productivity is not the same thing as an increase in output—a productivity increase involves a proportionately greater increase in output for a given amount of input and this enables a saving from which higher wages could be paid without necessarily increasing prices.

Structural or sector inflation begins neither with excess demand nor with excess pressure by unions on costs but rather with relatively excess demand for the output of particular industries. The increased demand for the outputs of these industries induces higher prices; resulting production bottlenecks tend to push up costs. Instead of an offsetting fall of prices in non-expanding industries, price and cost rises, initially generated in key sectors, tend to become generalized.

Complicating this picture of inflation in the United States is the evidence that we have suffered from all four types of inflation. Making it still more difficult to be definitive is the question of the permissiveness of any of the aforementioned types if not accompanied by an increase in the money supply, which brings us full circle back to the traditional demand-pull inflation concept! Perhaps, when examining the inflationary problems of our Southern neighbors and how they have been handled, we should keep in mind that only recently have we been willing to discipline ourselves sufficiently to curtail the inflationary pressures that have been increasing especially since 1965.*

Latin American Inflation Arguments

There have been two broad categories of theorizing about the role of inflation in Latin America, "monetarist" theory and "structuralist" theory. These two streams of thought have been mulled over and culled over *ad nauseum*. Nevertheless, a review of the main arguments involved will serve as a vehicle for analysis and a summary of issues. It should be noted, however, that there are few pure monetarists or pure structuralists, although there are still decided differences in the weighing of various relevant factors. Dudley Seers (19) thinks that the controversy is not just a technical issue but involves two different ways of looking at economic development and the nature of social change.

The Monetarists

The monetarists believe that controlling inflation is a dominant factor (if not *the* dominant factor) in promoting an environment suitable for growth. They have argued that inflation diminishes the volume of resources available for investment, hampers the inflow of capital from abroad, diverts resources to relatively low social priority uses, diverts savings from the buildup of industrial development and toward enterprises undertaken as inflation hedges (e.g., luxury housing, inventory speculation, foreign exchange speculation), compounds balance of payments difficulties (by discouraging exports and inviting imports), and, in general, sponsors conditions that slow the rate of economic development.

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*The reference is to the fact that it took Congress almost a year to raise taxes as a means of supplementing the rather stringent monetary policy the Federal Reserve apparently felt forced to exercise.

Raymond Mikesell (15) says that the sophisticated monetarists would admit the need for directional flexibility of monetary and fiscal policies to facilitate the need for adjustments required by sometimes painful changes in habits and relationships of long standing. This would require a more liberal interpretation of price stability than would be applicable for modern economies having the advantage of sophisticated monetary and fiscal controls and relative responsiveness of product and factor supplies, consumer demand, savings, and investment to changing conditions. Nevertheless, monetarists think generally that:

> Rather than enabling growth to continue in the face of structural impediments, inflation will create new impediments to economic progress based on a rational allocation of resources —impediments which will feed the inflationary forces by misdirecting output in relation to demand. (15, p. 9)

The International Monetary Fund and the United States have both been accused by a number of Latin American economists (especially Raul Prebisch) of being sympathetic to the monetarist approach—"put your monetary and fiscal policies in order and this will induce more assistance."

A simple monetarist model might be similar to the following: 1) an excess money supply is caused by "deficit financing" —that is, the level of government expenditures is higher than tax receipts and the government borrows or "deficit finances" the difference, often by selling its securities to the central bank, creating new balances to spend, 2) the monetary supply increases more rapidly than is warranted by output and forces prices upward, and 3) unless the government exercises restrictive monetary and fiscal policy, accumulating distortions will often lead to spiralling inflation, further market diequilibrium, and a standstill in developmental efforts.

The Structuralists

While it could be said that monetarist thoughts are associated with the demand-pull concept of inflation, the structuralist concept cannot be simply identified as cost-push inflation. As a matter of fact, there is some elusiveness in the use of the term "structural." It does involve, in part, a recognition of certain cost-push effects, but it is more complex than the cost-push discussions associated with inflation in the United States.

Taken most literally in the present context, "structural" is a reference to different segments or sectors of an economy (e.g., agriculture, industry, mining, finance, public utilities, exporting). Demand conditions change differently for the various sectors. Supply conditions (especially supply responsiveness to changing demand) are different for different sectors. It is only by looking *within* the aggregate economy that we can note and trace specific trouble areas and promising growth spots that have interstitial effects upon the economy as a whole. In Rostovian terms,* we need to "disaggregate" our analytical approach. As Graeme Dorrance (5) has pointed out, one of the first aims of an appropriate development policy must be to encourage the more rapid expansion of certain forms of output and employment, and the less rapid expansion, or even contraction of other types. Progress involves a change in the structure of output as well as an increase in output. Dorrance puts some emphasis upon the need for flexibility. Although he states that the price mechanism "is the most delicate and beautiful instrument yet evolved" for bringing about appropriate changes in individual relative prices, he nevertheless believes that stimulation of progress may involve acceptance of a certain rate of inflation. "An economy will be more flexible if adjustments can be brought about by means which make the owners of factors of production, moving in the desired directions, feel better off in money terms,"** (5, p. 86). Gently rising prices may contribute to the flexibility of an economy.

If economies were perfectly competitive Adam Smithian models, as prices rose in one area because of response to demand, there would be offsetting price decreases in other areas, and no overall inflation. But, alas, this is not the case. Sectoral prices almost always show downward rigidity and thus relative price changes desired to foster growth can only come about if the general price level is allowed to rise. The structuralists think that conservative monetary policy to stop the price rises endangers the process of structural change, which would slow down the rate of growth.

Some General Criticisms of the Structural School

Mikesell's main criticism of the structuralists is that, although stability may not be the best economic objective in itself, there must still be a set of guide lines for monetary policy. Given the level of output and investment, and the quantity and quality of productive factors, it is advisable to have some awareness of the role of monetary and fiscal policies in their relations to growth. It is unlikely that typical Keynesian aggregate demand analysis can solve the output problem for underdeveloped countries because they do not have the complement of materials, skills, and organization that in a developed country would assure considerable response to shifts in relative prices.

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*The reference is to Walt Rostow's emphasis on the importance of studying different sectoral growth patterns (in his *Stages of Economic Growth* classic).

**An interesting aspect of this citation is that Dorrance published his thoughts in a journal of the allegedly orthodox International Monetary Fund.

Nevertheless, one should have a concept of the relationship of monetary policy to the less-developed country's capacity to expand productive investment and real output in accordance with the pattern of demand for goods and services. Expansion of purchasing power should be geared to the employment of productive factors that would "contribute to the balanced expansion of the economy in terms of a rational pattern determined by the totality of wants in relation to the resources and techniques available for studying them" (15, p. 13).

Mario Simonsen (18), writing in a supplementary paper of the Committee for Economic Development, states that the obvious defect of a structural thesis is the absence of quantitative reasoning. He feels that the structuralists do not answer the important question of what inflation rate can be considered as the inevitable result of structural changes—inflation is a poor concept in of itself, and what is really meaningful is the inflation *rate*. Simonsen gives a Brazilian example to illustrate his point: imports correspond to 10% of the gross national product. Assume the exports are completely stationary, that internal real output is growing at 6% a year, that demand for imports is increasing at 12% a year, and that income substitution (making previously imported goods at home) can only be carried on with a tariff protection of 100%. "All these hypotheses, extremely favorable to the structuralists' thesis, can justify only a 1.2% a year inflation" (18, p. 321).

Another general criticism of structuralists and the degree of permissive inflation that some of them would condone might be said to be the psychological effects of condoning inflation. For example, Albert Lauterbach (12) cites a typical interview with an industrialist in Brazil who felt that if there were inflation there could not be a favorable attitude in the nation toward productivity. Medium and small firms in particular were said to have a negative attitude toward any productivity effort: "Inflation is more powerful than any talk, so why make the effort?" (12, p. 69) With stabilization a new attitude might arise.

W. Arthur Lewis' concern with spiraling inflation is akin to the aforementioned problem. The spiral is based upon expectations that prices will continue to rise.

> A country's expectations depends on its history, and the intensity of the spiral depends on its expectations. Prices rise much faster in Chile or Brazil than they do in Nigeria or Ceylon mainly because Chileans and Brazilians expect prices to rise much faster. (13, p. 23)

Lewis thinks that this is a "terrible state" to be in because this kind of inflation is pointless. The structuralists are not fully aware of the danger. One might allow for inflation to acquire more resources for military operations or infrastructure, or to bring about a change in the distribution of income in order to devote more resources to productive investment, but the spiral does not have these effects and should be eliminated. Lewis would pare down budget deficits and wage pressures.

Benjamin Higgins (8) is critical of the structuralist emphasis upon the foreign trade sector as the primary area of difficulty in development efforts. More will be said about this later.

"Disaggregated" Analysis*

Examples of sectoral problems warranting special analysis are: 1) difficulties in maintaining a high level of exports, 2) inability of the agricultural sector to meet new demands for food, 3) problems of productive investment and monopoly in the industrial sector, and 4) inflationary financing in the governmental sector. In a broader, institutional sense, various background conditions invite the problems—for instance, accelerated population growth, rapid urbanization, limited size markets, ineffective tax systems, and, in general, institutional inertia.

The Export Sector

Trouble in the export sector leading to inflation and the hampering of growth has been a favorite topic of the structural school. If exports decrease, or if the export sector does not grow as rapidly as the import and other sectors of the economy, or if there is a worsening of the terms of trade,** there will be a shortage of foreign exchange earnings and pressure downward on the foreign exchange rate which often lead to devaluation of the country's currency. Imports would then cost more, and since import items find their way into production costs (either as tools or as higher-priced labor because of cost-of-living increases), exporting in turn becomes more difficult. Fluctuations in the capacity to import cause fluctuations in tax revenues (export and import taxes are important to many Latin American countries), causing further generation of deficits. If a government is trying to maintain a development program, it may sustain the level of expenditures through deficit financing, which adds to the pressure on prices.

A reduction in foreign trade earnings reduces income, employment, and private investment. Import restrictions, likely to follow, also affect private investment since capital expenditures have a high import content. If a government borrows from abroad to supplement exchange receipts, this means a larger debt service. Mikesell (15) reports that in 1965, debt payments on public external debt of Latin American countries absorbed about one-sixth of export earnings; for some countries debt service amounted to 40% or more of export earnings.

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*One may question the tendency of at least some of the "structuralists" to underestimate the harmful effects of inflation, but there is much to be said for sector analysis as a technique for analyzing Latin American growth problems.

**Terms of trade would be worsening, or "unfavorable" if, in general, export prices were not increasing as rapidly as import prices.

Thus, when foreign exchange earnings are high, spending in the country is high, and imports of both capital goods and consumer goods are high. When the terms of trade worsen or the value of exports falls, the government is likely to expand credit to offset the decline in demand and to continue its investment pattern, with resulting inflation, higher costs, and a contribution to the spiral that so concerns Lewis (13).

For Higgins (8) the disturbing element in the above argument is the suggestion that inflation in Latin America is accounted for in the foreign trade structure and, thus, in some way is the fault of foreigners. Furthermore, the implication that more rapid expansion of exports would permit growth without danger of inflation is incorrect. An increase in exports not offset by an increase in savings, taxes, or imports is in itself inflationary because it expands the money supply and reduces the supply of goods available in domestic markets.

W. Arthur Lewis finds himself puzzled by Latin American concern about its ability to import. He reminisces that the British economy had to meet this problem in the nineteenth century. Its solution was to increase its propensity to export. Germany followed suit and so did Japan. Other economies reduced their propensity to import (the Soviet Union, India, and Egypt are examples of countries carrying out extensive import substitution programs). These countries took structural change in stride. "Particularly puzzling are those cries which seem to be founded on the belief that it is particularly difficult to expand exports because the world is buying fewer and fewer exports" (13, p. 27). Lewis says that the opposite is true and that world trade has never grown faster. He thinks that there has been a failure of productive effort to meet growing world demand.

The Agricultural Sector

The agricultural sector is of critical importance and has often been neglected in the desire to sponsor industrialization. As countries begin to grow, with an attendant increase in jobs and salaries, and often a release of long-pent-up demand smothered by prior wages that were suppressed below the marginal productivity value of labor, there is apt to be a steady increase in the demand for food. The supply of food, however, is slow to rise to meet the new demand. Traditional cultivation patterns,* lack of fertilizers, lack of modern marketing procedures (including a shortage of trucks, access roads, storage facilities, and market intelligence), all contribute to sluggish response. Sometimes land reforms hamper efficient utilization. Often landowners would rather speculate than expand farm output. There is apt to be a lack of adequate credit facilities, especially for the small farmer who, in many countries, dominates the scene.

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*For example, the lack of contour farming, which often surprises Americans riding in a Latin American countryside.

Thus agricultural prices are apt to move upward, enter into the cost of living, and cause further increase in wages and prices with attendant distortions in the less-than-competitive markets. Agricultural research programs take time—successful varietal seed experimentation, for instance, may require years. Awareness of the importance of agriculture as a surplus-permitting factor in industrialization, as a source of income, as a means of helping to control the cost of living and avoiding the use of foreign exchange for food imports is vital.

The Industrial Sector

The industrial sector is hampered by the fact that, at least partly due to inflation, capital often prefers to move into commerce and inventory speculation rather than long-term industrial development. Furthermore, there is a considerable amount of monopoly in industry and the monopolist is apt to conduct a low-volume, high-price operation rather than to invest, extend his market, and maximize profit on a low per unit cost and price, high output basis. It is also true that in many Latin American countries there is a lack of administrative experience and, again, a lack of market knowledgeability. In addition, because of an unequal distribution of income, industry is prone to manufacture for a limited market of semi-luxury and luxury goods rather than take the trouble to develop a mass market for low-cost consumer goods.

Since we have pointed out that the question of marketing greatly affects both agriculture and industry, it might be appropriate to recall here Rostow's concept of "national markets," whereby agriculture would improve its efficiency in producing low-cost food for the growing number of industrial workers, and industry would be encouraged (through tax policy, credit facility, etc.) to concentrate on the production of mass consumer goods and perfect its ability to market such goods across the countryside. This would relieve food prices and other cost-of-living prices as it contributed to expanding economic activity.

Governmental Financing of Development

Growth of population, the increasing number of people in the political process, the development of education and health programs, the construction of roads and irrigation systems, have all put pressure on governments for public expenditure. In view of awakened development desires, it is difficult to temper such demands.

The problems associated with governmental development financing are particularly troublesome in so far as inflation is concerned. We have noted that deficit financing is apt to be inflationary if the government receives new monetary credits by selling its securities to the central bank. Perhaps we should also note that deficit financing does not have to be inflationary. If the market for government securities were better organized, or if the rate of interest were competitive, deficit financing could involve a transfer of funds that were already in existence. All too often this is not the case. Even then deficit financing would not be very inflationary if an increased flow of goods and services quickly materialized to meet the new money created.* In fact, however, there tends to be a production lag which allows time for some of the cumulative inflationary effects we have described. Furthermore, maximum legal rates of interest are usually less than the rate of increase in prices, so there is little incentive to save or to hold savings bonds or savings accounts.

One argument sometimes used to defend the inflation resulting from deficit financing is that forced savings redirect income toward more productive usages. That is, if wage adjustments lag behind the rise in the general price level, real income is transferred from wage earners to entrepreneurs and, since the latter have higher savings habits, capital formation will be accelerated. However, a number of economists feel that forced savings occur only in the beginning of inflation, when price rises are relatively unexpected. With continuing inflation, price rises will be anticipated and the mechanism will cease to work. In a chronic inflationary period it would be critical to know whether in fact wage adjustments do or do not lag behind the rise in the general price level.

Higgins is particularly critical of the forced savings argument. He thinks that forced savings are not a means of financing investment but rather a measure of inflation. The rise in the real standard of living may be slower than the rise in money income and in this sense people are "forced" to save. But those who suffer are people with relatively fixed incomes, such as teachers, scientists, civil servants, armed forces personnel. "It may be questioned whether the incentive effects of deprivation of such members of the middle income groups are conducive to accelerate economic growth" (8, p. 485).

Obviously, a better tax system would relieve some of the deficit financing pressures. Tax reform, however, is a most critical element in the real of politics (and emotions), as we in the United States have good reason to note. A considerable amount of Latin American taxation is on imports and exports, and the revenues therefrom fluctuate as these sectors fluctuate. A number of the countries have income tax laws but it is often difficult to assess income levels of individual producers and there is apt to be a lack of adequate records, along with a tradition of minimum compliance. The income tax is useful for obtaining revenue from large corporations and from those earning money wages, but from the standpoint of essential revenue to finance development, must be supplemented by other tax devices. Baldwin thinks that the real estate tax, having certain social and economic benefits, should supplement the income tax.

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*In this vein, so far as inflation is concerned, one might say that the government should finance such things as factories that could quickly produce goods much in demand—tube wells, fertilizer imports, and cheap tools, rather than road building, housing, or health facilities. Such choices, however, are apt to be politically difficult to make.

> In countries where large amounts of land are owned by a few, a property tax is a simple device for tapping the income of this wealthy group. If rates are set high enough, the tax will also force large landowners to sell off part of their holdings. Furthermore, these high rates will tend to discourage the undesirable shift to real estate investments characteristic of inflationary periods. (2, pp. 103-104)

Real estate taxes in Latin American countries are often low, for large landowners are usually politically powerful. The basic source of tax revenue in developing countries is apt to be consumption taxation. These taxes are regarded as undesirable because they are regressive, but difficulties with income, property and export taxes leave no other important alternative. The impact of excise and sales taxes can be made somewhat less regressive by covering luxury items extensively. The equity principle of taxation may have to be at least partially sacrificed in favor of revenue considerations.

Despite the need for taxes in financing development plans, central government taxes as a percent of national income in underdeveloped countries is relatively low. A 1959 study indicated, for example, that whereas the United Kingdom's taxes expressed as a percentage of national income was 30.8%; France, 25.4%; Germany, 23.2%; United States, 17.1%; percentages in Latin America were, with few exceptions, considerably lower (e.g., Argentina, 11.1%; Brazil, 10.1%; Colombia, 8.3%; Guatemala, 15.9%; Ecuador, 13.7%) (16, p. 401*). Reasons given for the low level of collection were: avoidance of heavy impingement on low living standards, relatively small size of the monetary economy, illiteracy, lack of accounting, inefficient tax administration, tax evasion and avoidance, social codes of behavior detrimental to voluntary compliance, and political influence.

One of Chelliah's most important canons of taxation for developing countries is to aim taxes toward the "potential economic surplus." Potential economic surplus is the difference between the output that could be produced in a given technological environment with the help of employable productive resources, and what might be regarded as essential consumption. Part of such a surplus would be wasted because of idle and misemployed resources. How the rest of it is used determines the progress of the economy. A high proportion of it

*See Table 2.

should be channelled into productive investment. Communists do this by socialization of industry and collectivization of agriculture. In the democratic society, the alternatives are voluntary saving and taxation. "The task of tax policy for economic development, accordingly, is to mobilize this surplus, direct it into productive channels, and continually to enlarge its size" (3, p. 66).

Tax administration in Latin America is often weak and evasion widespread. Strengthening administration, which would involve upgrading of staff quality, raising salaries to levels commensurate with responsibility, introducing improved administrative procedures, and training the staff to apply them, can be done but slowly. The reduction of evasion is an even more difficult problem. When evasion is widespread, even the "best people" do it. It is difficult to impose penalties equitably. Harberger proposes proceeding first against the most flagrant violators, among which are likely to be individuals with backgrounds that would not arouse much public sympathy. Later, proceed against flagrant violators with more respectable backgrounds. Only in a third stage, after enough time has elapsed for adjustment of taxpaying habits, are suits instituted against typical citizens caught in evasion. The process is one of gradual inducement of more and more compliance. But this procedure would be slow, and satisfactory results might take years. (7, p. 9)

Three other aspects related to government finance will be noted in this paper: 1) inducing more savings by more realistic interest rates (thus making possible less inflationary deficit financing); 2) from the expenditure side of financing, reducing some of the large outlays in some of the government-operated activities; and 3) establishing more realistic public utility rates.

Interest rates are likely to be unrealistic in that they do not keep pace with the rate of increase in prices ("negative real interest rates"). This discourages saving and lending. Harberger suggests that the effect of such rates can be partially corrected by making available to savers (especially small savers) outlets for their savings in which they would be protected against loss in value. (7, p. 20) Chile has a system of savings and loan "readjustable" deposits based on a price index and paying interest on readjusted amounts. To introduce such deposits, banking institutions would need readjustable assets to counterbalance such deposit liabilities. An alternative approach would be to deliberately set higher interest rate ceilings and, in general, sponsor higher rates. Although this may be hard to do where long-term obligations are concerned, it might be feasible for short-term obligations. Medium- and long-term loans could be made in a form in which the size of the borrower's debt is readjusted to reflect rises in the price level, with interest being collected on the readjusted amount.

In some Latin American countries, government enterprises such as railroads, public utilities, and certain industrial plants have been a haven for padded payrolls and wage rates not consistent with marginal productivity. Such situations need correction but again one has to deal with political realities.

Public utility rates tend to be unreal in that they are insufficient to induce long-term investment, thus causing the government to have to deficit finance these enterprises. It has been felt that rates should be kept low since the services involved are important to both producers and consumers, but there is reason to believe that the inflationary effects of this policy more than offset savings in costs. The way to correct the situation is to attract investment to enable the purchase of more efficient plant and equipment.

"Aggression Inflation"

Hagen discusses a type of rising prices phenomenon which he calls "aggression inflation." While it may be an exaggerated case of cost-push factors, nevertheless, the difference in degree is so great as to suggest a separate classification. The gist of the thesis is that intense distrust and hostility among social groups, combined with growing perceptions of the political situation by the lower socio-economic groups that make them dare to press their demands, constitute a special situation breeding inflationary pressures. In Western societies, workers and employers tend to regard each other as "not unreasonable men," and each other's offers as not wildly unreasonable. Unions press employers to the extent of wanting their workers to fare reasonably well relative to others, but they are generally aware that excessively high wage demands will lead to price rises that will nullify part of their gains. However, in a society in which there is a great degree of distress, there may be a very large amount of disagreement. If the distress is sufficient, any offer of the other party may seem grossly unreasonable because this is the only kind of offer one would expect the ill-intentioned other party to make.

> The aim of collective bargaining may be less to obtain an increased level of living than to attack the other party. In such an atmosphere, with fiscal-monetary policy supporting a high employment level, social tensions and expectations of large price increases cause labor to increase wage demands and employers to increase their price increases. Then government employees and farmers use political influence to obtain income escalation, and the whole situation contributes to an inflationary spiral. (6, p. 339)

These class tensions are uniquely great in a number of Latin American countries, says Hagen, because European conquerors became "indigenous" and perpetuated their rule in ethnically dual societies. A large part of the population was treated as slaves, and later as slave-like inferiors. Although distinctions today are no longer so sharp, high tensions have persisted. Hagen admits that the hypothesis is a tentative one that needs interdisciplinary testing.

Summary and Conclusions

Table 2, showing annual percentage changes in real gross national product (increases in output adjusted to eliminate the effect of inflation), was constructed in order to have a basis for comparing output increases with rates of inflation in the 1960's.*

A comparison of output data in Table 2 with inflation data in Table 1 indicates that for the 1960's, at least, inflation more often than not is not coincidental with growth of output. For example, classifying those nations which had an average annual increase in product of more than 5% as being the relatively high growth countries, we find the following order of output increases: Panama, Mexico, Nicaragua, Peru, El Salvador, Chile, Venezuela, Bolivia, and Guatemala. With the exception of Chile (whose average rate of inflation was 24% from 1960-67), the aforementioned countries had average inflation rates between 1960-66 or '67 of less than 10%. This is suggestive only, for we are not considering the many variables that during the short period involved may have counteracted inflation (or the lack of it), or have been unique features conducive to growth (for instance, the development impetus of the Central American Common Market in the very low rate of inflation countries, or, in the case of Chile, with respectable growth despite the high rate of inflation, the rise in copper prices).

Brazil, with the lowest average growth rate for the 1960's had the highest average rate of inflation; Uruguay and Argentina also had low production gains but high inflation rates. On the other hand, both Ecuador and Honduras had low rates of increase in output and quite low rates of inflation.

One might tentatively read from the above that there may be some degree of correlation between the rate of inflation and the rate of growth, but because of the number of variables it is difficult to prove causality. Just as stability does not insure rapid economic growth, inflation in itself is not an assurance of economic dynamism.

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*Table 2 was constructed by deflating reported gross national product figures with cost of living indices (GNP divided by the index). The table must be used with caution because this procedure is far from statistically satisfactory. Nevertheless, it enables a rough check on the relationship between inflation and output. Tables showing per capita changes were thought to be less relevant—the problem of controlling population is a most serious one in of itself. Incidentally, classification of nations from this table as relatively high growth, relatively moderate growth, or relatively low growth nations coincides to a considerable extent with such a classification based upon GNP per capita studies. See, for example, Table 5 in Mikesell (15, p. 7).

TABLE 2.

SELECTED LATIN AMERICAN COUNTRIES ANNUAL PERCENTAGE CHANGES IN REAL GROSS NATIONAL PRODUCT, 1960-66, AND AVERAGE ANNUAL CHANGE FOR THE PERIOD

	1960	1961	1962	1963	1964	1965	1966	Average
Argentina	1.92	4.97	−3.72	−1.09	11.44	7.07	−6.17	2.06
Bolivia	5.05	4.56	3.01	8.13	2.30	7.88	—	5.15
Brazil	−0.89	4.76	2.68	—0.15	5.94	0.59	−1.46	1.64
Chile	5.90	3.47	6.22	3.33	−1.29	9.73	12.36	5.67
Colombia	8.93	4.04	8.79	−4.23	5.80	7.71	1.72	4.68
Costa Rica	4.85	−3.54	6.27	4.95	3.91	7.92	6.45	4.40
Ecuador	6.74	2.39	4.17	3.50	6.09	4.62	4.40	4.56
El Salvador	5.14	4.01	11.54	4.59	7.13	6.58	7.04	6.58
Guatemala	4.84	2.08	2.66	11.11	9.25	7.94	−2.50	5.05
Honduras	6.11	−2.19	4.51	0.74	2.60	5.28	4.39	3.06
Mexico	6.86	5.32	7.38	7.31	13.78	4.40	7.56	7.52
Nicaragua	2.10	6.47	9.24	13.05	5.70	7.89	—	7.41
Panama	4.43	9.24	8.42	9.31	3.17	10.29	9.65	7.79
Paraguay	8.29	−2.93	12.72	4.62	3.76	4.36	2.77	4.80
Peru	11.16	4.49	8.48	3.10	9.47	3.17	7.37	6.75
Uruguay	10.53	4.35	−1.79	−0.89	3.35	—	—	3.11
Venezuela	−3.42	6.38	7.61	7.50	12.81	3.87	4.41	5.59

Source: International Financial Statistics. International Monetary Fund. In computing changes, current gross national product figures were deflated by dividing them by cost of living indices.

Some Unsatisfactory Thoughts

The author is sympathetic with Lewis's concern about the danger of inflation spiralling, in which instance there is not only the failure of inflation to shift assets toward more productive uses, but there is danger of considerable economic harm due to the destruction of the price mechanism as a reasonably efficient allocating mechanism.

While inflation may distort market decision-making involving the use of scarce resources, it just may be an incidental devil. Inflation has accompanied growth and inflation has accompanied stagnation. There is evidence of correlation between increases in the money supply and rates of inflation, but there is no proof that the relationship is causal—permissive, perhaps, but not causal. And consider the devil "deficit financing." We have seen that deficit financing itself does not have to be inflationary, though it is likely to be when governments sell many of their securities to central banks, thus creating monetary expansion. But we have not proved that deficit financing is the cause of inflation. Even if we go back to deficit financing in search of real factors to explain why governments felt compelled to borrow, we come upon factors with many facets—psychological, financial, political, institutional. Different factors have assumed different degrees of importance in various nations at various times.

Where does causality originate? The United Nations Study (21) speaks of the power of certain social groups to exercise undue influence upon the distribution of income. This would seem to put the blame for development problems upon political factors. The structuralists point out sectoral rigidities (especially in connection with the foreign trade sector) as the source of trouble. To the author, the fundamental problem involves institutional rigidities, political, economic and social, involving entrenched habit patterns which hamper efforts to give scope to techniques that would increase productivity, whether the problem be on the lowly level of the extension worker trying to persuade a *campesino* to use an improved harness, or whether it be to change the attitudes and administrative techniques of top-level government and business officials. The great and basic economic solution both to containing inflation and expanding development rests with the need to produce more efficiently, to use new methods, new ways, new ideas, new markets, new perspectives on the fabric of economic, political, and social life. Such changes are extremely difficult to bring about in short periods of time, but this does not make them any the less important. Educational programs, large and small, toward becoming "development-minded" are vital to progress. More skillful cost-benefit analysis would be helpful.

Currie suggests trying to enlist the cooperation of industrialists and trade union leaders in segments of industry that have in the past been prompt to take advantage of growth in monetary demand. Thus the overall instruments of control for large sectors of the economy where competition is still dominant could be supplemented by direct appeals to monopoly sectors. Such appeals may not be very effective, but may work for a time and in particular circumstances (4, p. 91).

The above comments are reminiscent of the Ayresian dichotomy* between nonfunctional, ceremonial, institutional decision-making on the one hand and, on the other, choices giving wide scope to the dynamics of the cumulative technological process that has done so much to account for change. A technology-conscious method of choice can be applied fruitfully to solving production problems, but it would require better educational methods and better techniques of administration (both public and private), as well as better tool-using. Applications take time because established mores, folklore, and ways of doing things are disrupted as new centers of activity, power and control evolve. Furthermore, for available technology to be effective, much more attention than in the past should be paid to its adaptation to the special needs and environments of the underdeveloped countries.

As a former colleague once put it, "We need more dirt-bound decision making."

James Street quotes a relevant passage of Simon Kuznets:

> The transformation of an underdeveloped country into a developed country is not merely a mechanical addition of the stock of physical capital; it is a thoroughgoing revolution in the patterns of life and a cardinal change in the relative power and position of various groups in the population . . . the growth to higher levels of population and per capita income involves a revolutionary change in many aspects of life and must overcome the resistance of a whole complex of established interests and values. (20, p. 59)

Street thinks that the structuralists have much in common with the institutionalists, both pointing out the inadequacies of less than competitive market forces, wide disparities in income distribution, and potential harm from austerity programs.**

Some Final Admonishments

We might remind ourselves again that inflation is only one of a larger number of variables involved in the problem of development. Nevertheless, there is some evidence that containing inflation is economically desirable. Toward that end we have considered a number of specific steps. Among them were 1) the development of better marketing—a requisite for

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*See Clarence Ayres' *The Theory of Economic Progress* (University of North Carolina Press) 1944.

**Street's main criticism of the structuralists is that they have only recently become aware of the potential significance of technological change. He also makes note of the fact that much of the technology used in Latin America is "borrowed" or alien to the culture.

expanding agriculture, domestic industry, and foreign trade—with some attention being paid to the possibility of a "national markets" program; 2) the control of deficit financing by establishing better markets for securities, more realistic interest rates, encouraging savings, instituting a better tax system, basing public utility rates upon costs; 3) action to improve public and private administration; and 4) combatting aggression inflation through education, improved public relations, more honesty in government, more condemnation of graft, fewer deals between the oligarchies and the ruling powers. However, in addition to these and other attacks upon structural rigidities, it would seem advisable to have a specific concept of the role of monetary and fiscal policy, accompanied by efforts to construct data that would enable correlating the money supply to expenditure and growth effects. Central banks should be (and some of them have been) playing an increasing role in this respect. Currie (4) thinks that governments should declare avoidance of inflation to be an essential part of their programs and should charge monetary boards with responsibility for close observation of money supply changes and the resulting effects upon inflation and growth. The government should publish relevant data promptly and take the lead in discussing the data's significance.

One of the lessons cited by Kafka in his study of Brazilian inflation is that for the public to understand the need for a stabilization process (which can be painful) a high level of sophistication is required, and perhaps a "religious fervor in favor of stability" could be encouraged. In any case, a public relations program is advisable. Kafka also cites the lesson that mistakes on the part of stabilization are almost unavoidable and that the main requirement is for the authorities to have "strong nerves and a firm seat." (11, p. 631)

The things that have been suggested to combat inflation are, in general, things that are likely to advance growth. They must be attempted with a sense of political reality, a practicing of the "art of the possible." The implementation of most of them will take more time, desire, education, patience, and intelligence than one would like to admit. But, above all,—time.

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NOTES ON THE LATIN AMERICAN MIND

JOHN H. HADDOX

Notes on the Latin American Mind

John H. Haddox

Considering the obvious racial, social, political, and economic diversities among the nations of Latin America, it may seem to be a romantic oversimplification to speak of a "Latin American mind." Yet this term does appear to be justified.

The Mexican philosopher José Vasconcelos has written extensively and enthusiastically about the plan for Latin American nations to join in a political and economic union. This was originally suggested at a conference of these nations in Panama in 1826 by Simón Bolívar, liberator of large areas of South America. This union, Vasconcelos feels, would be possible only if there were a strong spiritual kinship among these nations. He insists that the political and national differences among the lands of Latin America have been emphasized for too long and that the time has arrived for a recognition of the relative cultural, linguistic, and religious homogeneity of these nations.

The Spanish José Ortega y Gasset speaks of *"lo consabido"* —ideas that are shared in a community of peoples, and there do seem to be sufficient common cultural and philosophical trends in the nations of Latin America to allow a number of legitimate generalizations concerning the "Latin American mind."

Alfonso Reyes once commented, "The laborious womb of [Latin] America is little by little intermingling this heterogeneous substance, and day by day there is coming into existence a characteristic [Latin] American humanity, an American spirit."

Now, what might this spirit be? It seems to be compounded of the following.

Existential Involvement and Concern Of Latin American Philosophers With Affairs of Their Homelands

Traditionally Latin American philosophers have tended to play vital political, social, cultural, and educational roles in their *patrias*. Such figures as Sarmiento, Korn, Ingenieros, and Romero in Argentina; Mora, Barreda, Vasconcelos, and Caso in Mexico; Rodó and Vaz Ferreira in Uruguay; Varona in Cuba; Deústua in Peru; and Bello and Picón Salas in Venezuela (in Chile also in the case of Bello), are but a few of the many figures who were influential citizen-philosophers.

Alfonso Reyes has stated, ". . . the (Latin) American mind is accustomed to the air of the street; among us there are not, there cannot be ivory towers."

Perhaps the strongest philosophical justification of this attitude was presented by José Ortega y Gasset with his doctrine of "the point of view" or "perspectivism." In *The Modern Theme* Ortega insists that all knowledge is from a certain perspective. Thus he notes that each person is an organ, an instrument, for the apprehension of truth. He argues that as a sieve or a net, when placed in a current of water, catches some objects and lets others slip through, so, too, the function of the knower is clearly selective. Thus he writes, ". . . all peoples and all epochs have their typical souls, that is to say, their nets, provided with meshes of definite sizes and shapes which enable them to achieve a strict affinity for some truths and to be incorrigibly inept for the assimilation of others. This means that all epochs and all peoples have been able to enjoy the measure of truth which suits them . . . ."

Under the influence of this position, Mexican philosophers like Samuel Ramos, José Gaos (an exiled Spanish), and Leopoldo Zea have sought a philosophy with or from a Mexican point of view. Ramos parodied the saying of Alexander Pope: "The proper study of the Mexican is the Mexican" has undertaken a psychoanalysis of the Mexican character in his *Profile of Man and Culture in Mexico.* Ortega has to a lesser extent influenced such men as Francisco Romero of Argentina, Uriel García and Atenor Orrego of Peru, and Mariano Picón Salas of Venezuela to concentrate much of their attention on the situation in their native lands.

Humanism

Numerous Latin American thinkers have expressed profoundly humanistic concerns in the areas of ethical and social philosophy. Such figures as the Brazilian Raimundo de Farias Brito, the Peruvian Alejandro Deústua, the Argentine Alberto Rougés, and the Uruguayan Carlos Vaz Ferreira, among many others, have presented diverse affirmations of human values; but the man who seems to represent best the humanism typical of Latin America is Antonio Caso, the beloved Mexican educator.

Caso had viewed the violence of the 1910 revolution against Porfirio Díaz and was repelled by other terrors of this century —two World Wars, the rise of a totalitarian Marxism, and the brutality of Nazism. Yet he opposes an interpretation of life that makes a man essentially an animal of violence, presenting and defending an alternative view.

He admits that in so far as man is an animal and lives as one, he is essentially selfish, struggling for all he can get; but he insists that man as man is not limited or determined to such action. Man as man can live for love. This life as charitable is the plenitude of human existence because only the human person can be unselfish, loving, and giving. One becomes truly human in so acting.

In an address presented to Latin American educators, Antonio Caso concluded with these moving words:

> "If you wish, then, to make men in the schools—returning to the point of the dissertation—let us form individual souls, let us form good animals, let us improve the race, let us form men beautiful and ready for action, but at the same time, let us inculcate in them this subtle egoism of thinking, this incomparable pleasure of seeing, of contemplating, of hearing, this distinctive and magnificent activity of giving for the sake of giving, which has a classic and Christian name. Let us make men charitable; let us make him artistic; let us oblige him to be intelligent, each time more intelligent in his actions with the things of the world; and then we will have achieved the ends of education. Then our students' actions will be those of men truly worthy of the name.
>
> Once, Napoleon and Goethe found themselves face to face. Napoleon had this single eloquent expression of praise for the incomparable German poet: 'Goethe, you are a man.'
>
> I would like, in closing, for each of you, in your work as educators, to be able to say to each one that you have educated—in the words of Napoleon: 'Now I have formed you; you really merit this beautiful name; you are a man.'

Ortega has proclaimed that the substance of man is danger, the danger of ceasing to be man—which for man is thus ceasing to be! Hopefully, this present-day danger of dehumanization is vigorously opposed by many Latin American educators who are heirs of the spirit of such men as Antonio Caso in Mexico, Francisco Romero of Argentina, and Alejandro Deústua of Peru.

Ideologies of Freedom

There has been a continuing quest for ideologies of political freedom among Latin American thinkers from the time of the struggles for independence from Spain and Portugal up to the present. Such figures as Domingo Sarmiento and Juan Bautista Alberdi of Argentina, José Victorino Lastarria and Francisco Bilbao of Chile, and Miguel Hidalgo, José Martí and Simón Bolívar, liberators of Mexico, Cuba and Gran Colombia (Colombia, Ecuador, and Venezuela), respectively, were notable in this search. In this century there have been such significant political thinkers as Justo Pastor Benítez of Paraguay, Arturo Uslar Pietri of Venezuela, Joaquín García Monge, and José Figueres of Costa Rica, and the leaders of the *Ateneo de la Juventud* (ideologists of the Mexican revolution of 1910 against the president, Porfirio Díaz), including Alfonso Reyes, José Vasconcelos, Pedro Henríques Ureña and Antonio Caso.

Simón Bolívar was not only one of the military leaders in the struggle for independence in South America, he was also a penetrating prophet of the future of the lands—Colombia, Ecuador, Venezuela, Peru, Chile and Argentina—which won their independence. In 1815 he wrote to his friend Antonio José de Sucre (who was eventually to serve as president of Bolivia): "It may be said that I have liberated the New World, but it will not be said that I achieved the stability or happiness of the nations which compose it."

Later, after Sucre had been assassinated and the liberators Bernardo O'Higgins, José de San Martín, and Simón Bolívar himself had been forced into exile, the latter bitterly announced: "There is no good faith in [Latin] America, nor amongst the nations of [Latin] America. Treaties are scraps of paper; constitutions mere printed matter; elections, battles; and life a torment . . . All who have labored for the freedom of [Latin] America have ploughed the sea."

(At this point the comment of Vasconcelos that the Latin American nations are behind the United States in progress partly because the former were born prematurely of decadent parents—Spain and Portugal at the beginning of the nineteenth century, while the latter, in a relatively mature state, won her independence from a powerful motherland—England at that time—seems to be well worth noting.)

Yet Bolívar, the man who had endeavored, as he said, "to break the chains that bind my fatherland to Spain," expressed his vision that "the freedom of the New World is the hope of universe," and [illegible] meeting in Panama in 1826, passionately pleaded for a [illegible]al and economic union of the new nations of Latin Ame[illegible]at would be a source of strength and freedom for all.

Tragic Side of Life

Carlos Vaz Ferreira, for many years a professor in his native Uruguay and a prolific writer who throughout his career also presented special lectures open to the general public, was one of the most influential men of this century in his homeland. One aspect of his thought that seems to represent a common Latin American attitude was his emphasis on the tragic side of life. For the Uruguayan philosopher, human life has an unavoidable tragic dimension because we are continually called upon to choose, not simply between good and evil, but between two (or from among several) goods. It is far easier, Vaz Ferreira notes, to give up an evil than it is to relinquish or forego a good. The latter is truly painful. He calls this a *moral conflictual* (which is difficult to translate—a "conflictive morality" perhaps) in which there is a painful clash of ideals.

As examples of goods that at times can be partly reconciled but which are ultimately in opposition, he lists: "material well-being" and "spiritual growth," "the good of the many, of the majority" and "the preservation and perfecting of superior beings," "charity" and "justice," "happiness" and "progress" (for, he feels, progress includes "a germ and element of suffering"). Also the ideals of science and those of art clash in part and can be reconciled in part; this is true of labor and pleasure, reason and feeling, the health of the race and pity for the sick.

These are all very real, not apparent, goods but since these pairs are at least partially irreconcilable the choice of one usually requires the rejection of the other. This, for Vaz Ferreira, is tragedy: having to lose one real good that conflicts with another, but conflicting, real good.

This philosopher had lived through stormy years of confusion and political instability in his native land, a buffer state between Argentina and Brazil, a land under the constant threat of foreign intervention. Recognition of the tragic side of life seems to be much more common among Latin American thinkers and writers than among their counterparts in the United States who tend to be more optimistic in their outlook.

Yet care must be taken to avoid the assumption that a recognition of inevitable tragedy requires a moral pessimism. Carlos Vaz Ferreira did affirm the reality of moral progress; he spoke of ". . . how great, how heroic, humanity is!" and decried ". . . the supreme grief and horror of moral pessimism." This philosopher, who has been termed "the most original of Uruguayan thinkers, not excepting Rodó and one of the most representative figures in contemporary Spanish American philosophy," was simply being realistic about the human situation in general and conditions in his homeland in particular.

Aesthetics and Creative Freedom

Many philosophers in Latin America, like José Pereira da Graça Aranha of Brazil, Ricardo Rojas of Argentina, Alejandro Deústua of Peru and José Vasconcelos of Mexico, have let aesthetics play a central role in their thought. Here the position of the latter will be examined.

José Vasconcelos insists that his concentration on aesthetics is a perfectly natural emphasis for a Mexican, for Mexico is a mestizo nation—a complex blend of Indian and Spanish elements—and the greatest achievements of the Indian and Spanish and Mexican have all been in the realm of the arts—painting, poetry, music, architecture, drama. He feels that he is simply making explicit this dominant feature of the Mexican character, the creation of and love for objects of beauty.

A statement of Anita Brenner in the March, 1964, *Atlantic Monthly*: "As Italians sing and Frenchmen cook, Mexicans relish making things. The universal yen for beauty in visual form is taken for granted to be a need as natural as love and as ancient and accessible as *frijoles*. It proliferates in everything: from the carefully made arrangements of color and form in the fruit and vegetable markets to the daring of entire buildings covered with mosaic murals," would certainly have won the approval of Vasconcelos.

There is no "angelism," no "separated intellect," in this philosopher. José Vasconcelos was, in the traditional Spanish phrase, *un hombre de carne y hueso* (a man of flesh and bone), a philosopher who sought truth as the fruit of a total experience, sensory, intellectual, volitional, emotional; he sought the "whole" truth as a "whole" man, and this total experience is aesthetic.

Aesthetic knowledge includes both facts and feelings about these facts; and these feelings are most important in our lives—stirring us, attracting us, moving us to act.

Former students of Vasconcelos relate an anecdote that vividly illustrates this thesis. One day, upon entering a classroom in which classes had been held for several months, he asked the students if anyone present could describe the back wall of the room. After they had made a few fumbling, unsatisfactory attempts, he allowed them to turn around, whereupon they discovered two long, jagged cracks, a large, irregular discolored spot, a small window and a smaller shelf. Then he remarked that there would have been no question of such ignorance if a beautiful painting had been hanging on this wall. They would have been attracted by—drawn to—the beautiful object and the pleasure resulting from its apprehension. It would for that reason have been a distraction from the lecture, which, he supposed, was the reason for the generally drab, unattractive appearance of classrooms.

For Vasconcelos, emotion unifies the perceiver with the perceived in an aesthetic experience, the lover and the loved one in an experience of love. When a person responds to a beautiful object, he is drawn to the beautiful object and the result is not just knowledge *about* the beautiful object, it is of the object itself. It would be possible, for example, to know a great deal about a painting—its measurements, the physics and chemistry of its colors, the subject matter portrayed, the life of the painter —and yet still *not* have come to know the painting because the aesthetic-emotional response is lacking.

The lover desires to be with the (quite literally) "attractive" object of his love; and the lover, in a very special sense, *knows* his love as he knows nothing else. Love is any thing but blind, for Vasconcelos; it is the only way to real knowledge. Thus knowledge is not the fruit of isolated reason.

Only the aesthetic emotion is capable of penetrating to the heart of reality—and this is because reality is itself aesthetic. In aesthetic-emotive knowing there is a unification, an identity of the world with our most intimate nature. Aesthetic thought is a condition of communion with the immense and heterogeneous (but integrated, organized, living) universe. Vasconcelos, then, denies that the abstractions of the intellect can grasp the cosmic energy, the universal rhythm of reality, because the concept presents us with only a separated, isolated skeleton of its object. The aesthetic emotion puts us in contact with the mobility, the living flow, of existence.

Even in his ethics, Vasconcelos' approach is aesthetic. To create a work of beauty the artist gives a special form to some matter, such as the arrangement of sounds in a symphony or of shapes and colors in a painting. Now our human acts and the events and circumstances of our lives are a kind of matter to which we can give a form. Thus in *Etica,* Vasconcelos writes that in a heroic action or a saintly work ethics and aesthetics become one, with the hero or the saint creating a life of beauty.

(The importance of form in the life of the Latin American is brought out well by Richard Morse in an article "The Two Americas" from the September, 1965, issue of *Encounter* magazine where he suggests ". . . accompany a moderately sensitive, imaginative Latin American on his grand tour of the United States—by courtesy of the US Department of State. We find him struck by the lack of formalism in American life, the absence of those little formulae and tricks of etiquette which give shape and dramatic significance to the process of living.")

To present his philosophy Vasconcelos employs a poetic method of exposition. The poet, as an artist, recognizes the essential role of the emotions in the knowing process, and he is the artist who employs a discursive language by means of which he can elaborate and explicate this process.

Thus Vasconcelos remarks that a philosopher must be a "poet with a system." Agreeing with Miguel de Unamuno that "verse is, without doubt, the natural language of spiritual depth," the Mexican philosopher feels that the insights of a poet are necessary for a grasp of reality and that the philosopher organizes these. Typically the Latin American philosopher is an important literary figure and many of that area's most distinguished writers, like the Argentine, Jorge Luis Borges, and the Mexican, Octavio Paz, are at least quasi-philosophers.

Vasconcelos thinks it behooves an "emotional race" such as his to develop a philosophy based on the particular logic of the emotions and beauty. Aesthetic philosophy is the style of thinking most congenial to the "Hispanic temperament," he insists, and there is abundant evidence to support this contention.

Conclusion

There are, of course, other factors contributing to the Latin American mind. The at times strident and certainly persistent critical attitude toward the United States in José Enrique Rodó and such *arielistas* as Manuel Díaz Rodríguez of Venezuela and Carlos Arturo Torres of Colombia, as well as such present day figures as Leopoldo Zea of Mexico is one that comes to mind. However, a careful examination of the thought of these men might carry us too far from our topic.

To summarize the factors that have been discussed here: the Latin American mind seems to me to be one whose ideals are above all human ideals and those not in any vague abstract sense but in the complex, concrete reality of the Latin American setting where the very factors, the conflicts, that at times make difficult their achievement serve to enhance their value.

In our increasingly impersonal, mechanistic, pragmatic, "rat-race" society, the value of the individual, of the impractical, of leisure, of the beautiful, the joys of friendship and conversation, in sum, the precedence of the person over things, happily, remain paramount in the Latin American mind.

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DEVELOPING AN APPROACH TO CREATIVITY

GRACE WALKER

Developing an Approach to Creativity

Grace Walker

There is such urgency to ascertain the place which creativity needs to take in our lives and in our culture today that it is well to begin a consideration of its meaning, its *means*, and *ends* toward which it may lead. The importance and value of the creative individual to our society even to its survival is, I am sure, apparent to us all.

Certainly we cannot deny that there is a need to tap sources of emotional content with awareness of their meaning; to reach more deeply our capacity; to experience feeling and channel this feeling into right action; to learn and understand the acceptance of differences; to reach, finally, that goal which can and will bring constructive living to our nation and the world. Can we find in creativity the powers, procedures, tools, techniques to aid us? Fortunately, there is a quality in teaching, learning, and living that may be described as creative.

Confusion in definition has perhaps hampered the growth and use of creativity, as has the problem of the process. Therefore, that which seems to be intangible needs to be made tangible; that which seems to be constantly changing in performance needs to be seen as always in operation so long as we live.

Had we lived in certain other periods of history, it would not be necessary, or perhaps possible to discuss the creative concept. Necessity and environment would have demanded such knowledge and performance as a matter of course. But today our more fragmented lives have caused certain questions to arise in our minds to which we must seek answers.

Is our culture so materialistic that creative values are curtailed? Have we blighted creativity by mass production? Do we expect creative performance only from the talented few? Do we overlook the general run of people so that their potential is never activated? Do we fail to give opportunity for each person to know real fulfillment? Are we aware that when one lacks opportunity for creative expression, compensation may be sought in other unhealthful performance? Human beings must find outlets.

When we turn questioningly to creativity, to the basic meaning of creativity, what do we discover that may open up to us the meanings and understandings which may give us ways of procedure.

We find ourselves led directly to *man* himself. It is man, the greatest product of creation who holds within himself the power to create. The Greeks had a word for creativity:

"To create is to see."

This was the word they passed down to us. They reinforced that word through making the world inheritors of an unsurpassed body of art.

Psychologists tell us that the development of creativity begins with awareness and the ability to see the world around us through a fuller use of sensitivity. A man of our own time stated in poetic words the same concept. Carl Sandburg said in "The People, Yes"

> And man the stumbler and finder goes on
> Man the dreamer of deep dreams
> Man the shaper and maker
> Man the answerer

From the beginning of time, as we think of time, man has thought, felt, and outpictured his experiences through creative expression. The cave man dug out of the earth his place of dwelling. Later, man made clay into bricks to fashion his home. (An anthropologist tells us that man's nature sets his potentialities and limitations on his mode of life.) What then does all of this say to us?

1. It should tell us that creativity is a process; not a subject to be taught.
2. That there is a motivating power within man which governs him.
3. It should tell us that this power is inherent in every human being.
4. That this process is a way to reach people, a way to help people reach within themselves to find for themselves their own way of growth and development.
5. That there is an inwardness in the process because the power to create begins within and moves outward.

How one thinks, how one feels results in how one acts.

> "As a man thinks in his heart (emotions) so he is."

There is another concept present in this process as important as the consideration of involvement of mind and that is body emotions (the integrated personality).

The fundamental motivating agent for creative expression is found through experiences. John Dewey, you will remember, said:

> "Experience is not only the best teacher, it is the only teacher."

May we demonstrate, by way of a few examples, the fact that one must change his thinking if he would change his action.

Experiences

Action—A Knock

1. The night is very dark. You are returning home. Suddenly, you become aware that someone is following you. As you near your home you reach for your keys

only to find that they are not in your pocket. But there is a light in your mother's room. You *knock.*

2. *Knock* on your friend's door to tell him of tragic news. Note: No information as to circumstances which surround the news is given. You must supply that.
3. *Knock* on a friend's door to report the winning of a lottery ticket. The money is to be divided between the two of you.
4. You are an insurance agent. Today's work has been most discouraging. Not only have you been refused, but treated unkindly. You are depressed and discouraged, yet you must make a last try. You *knock.*

Notice: In each case the action remains the same—a *knock.* Only the thought and feeling changed as the experience surrounding the knock changed. The "why" you knocked was answered by the "way" you knocked.

Many such tests or activities with all age levels and backgrounds can develop an understanding of the premise, "As we *think* and *feel,* we do." In the cases above, our emphasis had a specific objective. If we reached that, we may consider it a first step toward understanding the creative process. Other experiences are needed to help us dig more deeply and demonstrate more clearly the services to which we can put creativity.

A Deeper Experience

May we try a last and deeper experience. As a people *think* and *feel,* so they *sing.* In "Zum Goli Goli," a song of Israel,

1. They sing of the building of the country.
2. They sing a song of a man to his maid.
3. They sing a prayer for peace.

Education

It is more and more evident that education is turning to the use of the creative approach to learning; more and more it is finding ways and making opportunities to work in less fragmented situations.

Though there is awareness of latent creativity in everyone, the power to create has to be released in a climate where the dulling influence of conformity is not present. There must be freedom to explore, experiment, and to make mistakes. Also, there must be time for discovering, correcting, and recreating ideas. The final aim, which is the aim of all education, should be to help a student become a more effective human being.

All of this is dependent upon a teacher or leader who must himself function as a creative person. He must understand that an accumulation of facts for which there is little or no comprehension, where there is only a repeat back without real experience, can add but little to the vision of life. Facts are of service only as they help to unlock intuition and awaken the imagination. The important consideration is how, out of the facts and information, ideas may be formed. Techniques and procedures are designed to stimulate individuals and groups to take active part in the learning process, to be no longer merely a recipient of knowledge, but to become a discoverer of knowledge.

In a heterogenous group, such as the classroom, the creative teacher must take into account problems which must normally be faced: The differences of background and sex, and the physical, mental, economic, and ethnic differences, plus the need to take into consideration the variances in each of these differences. In short, what need does the individual child bring to class which the teacher can reach and serve through creativity? The needs of children in our society mount as our society becomes more complex.

"Easy Does It"

There is a phrase used quite commonly in our society which may suggest a point of departure. "Easy Does It" suggests that one may use what is sufficiently familiar to teacher, leader, and student to give confidence. This does not, however, negate the need to understand the process and its resultant effect. "Easy Does It" experiences which create a climate of freedom and relaxation, should:

1. Appeal to group interest.
2. Be easy to perform.
3. Have an element of fun.
4. Have rhythm to free body.
5. Use conscious and unconscious mind.
6. Use groups rather than individuals.
7. Hold techniques and skills that prepare for future development.
8. Tickle the imagination.
9. Use ideas and ideals worthy of emulation.

The Arts as Creative Experience

"The history of a people when stated truthfully is fact; all else is mystery." Perhaps we could say all else is the mysterious power called creativity.

It is generally conceded that the arts lend themselves best to the development of creative expression and the growth of creative faculties. We should not allow this idea to suggest, however, that other subjects in the curriculum cannot in this way add motivation, vitality, and often excitement to the discipline being taught. Creativity cuts across many areas of teaching and learning.

One must concede that a richness is added to knowledge and understanding when music, art, drama, literature, and poetry are used to picture life. In such forms we may best find the answer to the "why." For example, the understanding of "Zum Goli Goli" is easier when we remember that for centuries the people of Israel had no country. Then finally, for the first time in years, thousands of people in a procession moved to the Wailing Wall to pray. This is history as well as creative expression and can be used to demonstrate such use. Another example useful in today's world is:

I, Too, Sing America

I, too, sing America
I am the darker brother;
they put me to eat in the kitchen when company comes
but I laugh, eat well, grow strong.
Tomorrow I'll eat at the table when company comes
no one will dare say to me: eat in the kitchen then.
Besides they'll see how beautiful I am.
They'll be ashamed.
I, too, am America.

This poem could well be a point of departure for the study of certain periods of American history, both past and current.

Folk Music

Folk music is, first of all, creative expression which comes from the roots of a people's life. The folk poet gives us the simple picture as he sees it. He lets action speak for itself, thus appealing to one's imagination. It is never vague—never overdone, always full of repetition and imaginative ideas. This music gives us in essence the life itself. It is difficult to sing folk music without becoming, for the moment at least, a part of the people whose music we sing.

Creative Dramatics

Children, young people, and adults can learn important ideas and ideals from participating in or viewing a play, if they are first helped to realize that drama is simply and truly the way human beings act and react under certain conditions and when placed in certain situations. Therefore, dramatic participation, when used with understanding by the teacher and student, can bring us as close as possible to realities that we might never touch at first hand.

The techniques developed from creative dramatic activity are designed to stimulate the individual to take part in the learning process. He will be no longer merely a passive recipient of knowledge. He becomes by this means a discoverer of knowledge. Creative dramatic activity relates the art to living.

Through a dramatic scene, I would like to bring two cultures—eastern and western—face to face.

> This scene took place in Siam. The setting was the schoolroom of the King's palace. The characters were Ann, the governess, and the King's children.

Ann was teaching the children world geography. At this moment all were intently listening as Ann told them about her home—the British Isles. Suddenly, there dropped from the ceiling a huge red snake. With a frightened scream, Ann ran away. The children became rigidly still. Only their eyes moved as they watched the snake crawl down the table toward the chair of the Crown Prince. It rested for a moment on the arm of his chair then moved down to the floor and went out. With one single movement each child had turned his head toward the door toward which the snake was crawling. Ann returned to continue the geography lesson as though it had never been interrupted.

Poetry

The love of music and the love of poetry are compatible if and when we help students realize "how a poem means"—that is, *what* within it speaks to us and *how* it speaks.

Correlated Material

INDIAN CEREMONIAL

Narrator:

The Indian came with Asiatic memories strong within his skills, we know not how many.

Choral Speakers:

He came to wander east and south; to settle if he willed;
to roam, were that his pleasure.
He came to build great cities
to weave fine cloth
to shape canoes
to harvest rain.

Narrator:

To make, from Mexico to the St. Lawrence, governments which for their day were of and by and for the people. He was here, the first American to welcome white men, thinking the Gods had come.

Zuñi Chant: *The Sun Worshippers—Zuñi Indian Melody*

Wah! tah-ho! tah-ho!
Wah! tah-ho! tah-ho!
Wah! cot-tah-ho, nah-wee-tahn ah-lo
Wah! cot-tah-ho, nah-hee tahn-ah-lo.
Mah-yah nah-wee, zoo-mee teth-la-nee!
Mah-yah nah-wee, zoo-mee tahn-ah-lee.
Wah! tah-ho! tah-ho!
Wah! tah-ho! tah-ho!

As in music, poetry is rhythm, melody, and idea. The problem, if one thinks that there is one, hinges upon how these elements, when combined, bring forth the creative meaning. Above all else poetry is performance—creative performance. There is the thought, the feeling, the externalized action—the poem. Through poetry, therefore, may we not come to understand more clearly people and their society in an intuitive way?

But there are many other uses to which poetry may be put. The concept of "Easy does it" may be introduced because poetry is full of joy, laughter, body movement, imagery, nature, and excitement. My suggestion would be to lean heavily upon it as a way of understanding people and their world.

Choral Speech

Choral speech is a way of using poetry which brings us close to a form found in primitive society. Chants and responses as found in rituals, religious ceremonies, processions, and festivals are akin to the techniques used in choral speech.

Learning to experience poetry holds the same joy as is found in the expression of any other creative experience.

Translation

Rise, arise, arise!
Rise, arise, arise!
The dawn is here, day is calling thee;
The dawn is here, ever thankful be.
Mighty Day God, he is watching thee.
Glorious Life God, he is guarding thee.
Rise, arise, arise!
Rise, arise, arise!

Reader:

When the virgin forest stalked the land from east and west, silently the red man glided through the forest to his lodge. There he prayed his prayer and danced his rituals to welcome the sun, the giver of life.

NAVAJO'S PRAYER

God of the Mountain,
make all things lovely!
Lord of the Pathways,
keep our words shining!
Spirit of high hills,
see that our hands work
always with fair arts!
God of the Mountains,
give to us Beauty!
Lord of the Pathways,
give to us Beauty!
Spirit of high hills,
give to us Beauty!

Navajo Chant:

Hi Yo hi yo ip si ni yah.

PRAYER TO YOUNG MAN CHIEFTAIN

Lord of the Mountain
reared within the mountain
young man Chieftain
hear a young man's prayer
hear a prayer for cleanness.

Keeper of the strong rain
drumming on the mountain
Lord of the small rain
hear a prayer for wholeness.

Young man, Chieftain
hear a prayer for fleetness
keeper of the deer's way,
reared among the eagles
clear my feet of slothness.

Keeper of the paths of men
hear a prayer for straightness
hear a prayer for courage
Lord of the thin peaks
reared among the thunders
keeper of the headlands
holding up the harvest
keeper of the strong rocks
hear a prayer for staunchness
young man Chieftain
Spirit of the mountain.

Poems With Which to Experiment

THE NIGHT WILL NEVER STAY

The night will never stay
the night will still go by
tho' with a million stars
you pin it to the sky
though you bind it with the blowing wind
and buckle it with the moon
the night will slip away
like sorrow and a tune.

TWO FROGS

Two frogs fell into a milk pail deep
"Croak, croak, croak."
And one poor frog did nothing but weep.
"Croak, croak, croak."
He sank to the bottom as heavy as lead
"Croak, croak, croak."
And there in the morning they found him dead
"Croak, croak, croak."
The other frog shouted; "I'll have a good try."
"Croak, croak, croak."
"The pail may be deep but I don't wish to die,"
"Croak, croak, croak."

He churned up the milk with his legs fore and hind,
"Croak, croak, croak."
There's nothing like having a masterful mind
"Croak, croak, croak."
For when the next morning this froggie was found
"Croak, croak, croak."
On a pat of fresh butter he floated around,
"Croak, croak, croak."

THE NORTH WIND

Whoo-whoo-oo-oo
(Solo Voice)
The north wind blew
it rattled the window
it fled down the flue
the great tree groaned
when the north wind blew.

Directions:

Divide into three groups
High voices for shrill winds
medium voices for moderately low wind
low voices for deep rumbling winds.
Voices begin softly and mount to climax
(Have sound decrease as solo voices read verse.)

THE FIVE SENSES

Which of our five senses
can go farthest away?
Taste is only in the mouth.
There it has to stay.
Touch knows of many things
to learn and to teach
but stays within the circle
that two hands can reach.
Hearing goes a mile sometimes.
And *Smell* can find clover
or bonfires, or picnic suppers,
four fields over!
But *Sight* is the magic one!
It can go far—
a million, billion, trillion miles
to see a star.

HANNIBAL CROSSED THE ALPS

Hannibal crossed the Alps
Hannibal crossed the Alps
with his black men, his brown men,
his country men, his town's men
with his Gauls, and his Spaniards,
his horses and elephants,
Hannibal crossed the Alps.

Hannibal crossed the Alps
Hannibal crossed the Alps
for his front men, his rear men,
his bow men, his spear men,
his Gauls and his Spaniards,
his horses and elephants,
wanted the Roman scalps
and that's why
Hannibal, Hannibal, Hannibal,
Hannibal, Hannibal crossed the Alps.

SANDS OF DEE

"O Mary, go and call the cattle home
and call the cattle home
and call the cattle home
across the sands of Dee."
The western wind was wild and dank with foam
and all alone went she.

The western tide crept up along the foam
and o'er the sand
and round and round the sand
as far as eye could see,
The rolling mist came down and hid the land
and never home came she.

"Oh! is it weed, or fish, or floating hair,
a tress of golden hair
a drowned maiden's hair
above the nets at sea
was never salmon yet that shone so fair
among the stakes of Dee."

They rowed her in across the rolling foam
the cruel crawling foam
the cruel hungry foam
to her grave beside the sea;
but still the boatmen hear her call the cattle home
across the sands of Dee.

FOUR LITTLE FOXES

Walk softly, March, for beat the bitter, blow;
her feet within a trap, her blood upon the snow,
the four little foxes saw their mother go—walk softly
Go lightly, Spring, oh, give them no alarm!
when I covered them with boughs to shelter them
from harm,
the thin blue foxes sucked at my arm—go lightly
step softly, March, with your rampant hurricane;
nuzzling one another, and whimpering with pain,
the new little foxes are shivering in the rain—step softly.

THE LOW BEATING OF TOM-TOM

The low beating of the tom-tom
the slow beating of the tom-tom
slow, low; low, slow
stirs your blood.
Dance! Dance! Dance! Dance!
A night veiled girl whirls softly
into a circle of light
whirls softly—slowly like a
Whiff of smoke around the fire
and the tom-tom-beat (repeat)
and low beating of the tom-tom
stirs your blood, stirs your blood,
stirs your blood, stirs your blood.

I, TOO, SING AMERICA

I, too, sing America,
I am the darker brother,
they put me to eat in the kitchen
  when company comes,
but I laugh, eat well, grow strong.
Tomorrow I'll eat at the table
  when company comes
no one will dare say to me: eat in the kitchen then.
Besides, they'll see how beautiful I am
they'll be ashamed.
I, too, am America.

If there is one thing to say more strongly than another, it is that we as a people need to see with our total selves (mind, body, and emotions) what happens to our fellow man within every facet of our society. If this can be achieved, there will come to America and hopefully the world the knowledge, not only of the needs of our time, but also some awareness of how these needs may be met.

An ancient one once said, "He who knoweth the power of dance dwelleth in God." May we amend that? "He who knoweth the power of creativity, dwelleth in God."

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AMERICA AND ART

EARL JONES

America and Art

Earl Jones

Somewhere in time—fifty, a hundred, ten thousand years ago—man and art agreed upon a theoretical separatism that has dominated the discussions of each since that time. Society disavows any responsibility for the production of the artists and these latter, in turn, are want, particularly nowadays, to build a special aura around themselves and disclaim any reason for their efforts except that of beauty alone. Many artists and laymen insist that "art" cannot be criticized, that it is the expression of an individual and neither need be understood nor appreciated by others.

Without doubt, there are certain pleasure and therapeutic values in the acts of arranging or rearranging materials into forms stimulated by some inner drive. And yet most artists, after experiencing these values, seem to feel an additional urge, that of exhibiting their creations for society. While sometimes this is in the form of momentarily sharing their feelings with a larger public, it also may be to teach, to mold, to achieve recognition, to make a living. The chalk creations on the sidewalks of Brussels perhaps best illustrate the sharing; religious art that of molding; the man who whittles a doll for his granddaughter surely hopes for little other than recognition; commercial art is primarily to make a living; Prime Minister Churchill's paintings were for therapeutic reasons.

Still none of these exclusively reflects a certain value but all have overtones of several. Man almost never finds it possible to isolate himself completely from his contemporaries, from society. He finds it equally difficult to isolate himself from the past, from HIS past as shared with society. *Now* and *then* are experiences of living: sorrow and joy—pain and pleasure—supernatural and mundane—alone and together.

Equally, life is both physical and mental, an amalgamation of the plow, the paint brush, the apple, God, a storm, a fevered word, a new bicycle. To attempt to divorce art from any of these is to try to separate man from living. Thus art emanates from life and life is enhanced by art.

In fact, many insist that there is art in all life, or at least that there can be: a graceful pirouette, an awkward stumble; the Taj Mahal, an adobe house in Valentine, Texas; Bizet and the Beatles; Whistler's "Mother" or telephone pad doodles; the sonnets of Shakespeare, a pleading ad in the personal column

NOTE: **This article is not intended as an art catalogue. See the Bibliography and the thousands of other volumes on the subject for a complete treatment.**

of the morning newspaper. But the cult, the cult by and for society and art, prefers to separate special examples of artful living and limit "art" to these. Were the effects solely those of recognition and stimulation, no harm would be done. But if man is discouraged from living artfully, from enjoying beauty, then society has created its own antithesis.

Important, too, would be the loss of the animation stirred by man's injustice to his fellows, by the conquest of one nation by another. Society has ills, ills that need exposing. The frailties of individuals require almost constant reminders. We need to introspect, to chastise, to reward, to ridicule. Art has played an exciting part in these processes and it should continue. Art in the Americas has been true to society: following, leading, exhorting, recriminating. Its history is perhaps less than flamboyant but most certainly humanistic.

Art in the Several Americas

The bewildering array of categories that separates the Americas into time, racial, political, and philosophical segments has obscured many New World commonalities, and particularly that of a vital utilization of European, African, and Asian influences with that of Amerindia (Indian America), or sometimes separately, and the realigning of these through the American experience. Every facet of life has known this variable feeling; the arts are no exception.

On the other hand, Europe frequently speaks of America as an entity; the US has a penchant for discussing Latin America; and Latin Americans retaliate with Anglo America. And meanwhile, these groupings ignore or submerge the important and beautiful differences found from nation to nation, sector to sector, person to person.

Every part of America has experienced artistic creation recognized for its intrinsic value to mankind. Examples of Aleut and Eskimo bone carving are among the world's prized possessions. The Canadian language arts enjoy exceptional appreciation in Europe. The technological arts of the United States have inspired an awakening desire for better living everywhere. Mexican artisanry competes well anywhere. Caribbean music can be heard around the globe. Guatemala and Chile produced Nobel Prize poets. Venezuela fathered one of the world's great jurists and educators, Andrés Bello. The Incas and their subordinates erected Machu Picchu in Peru. Brazil's crippled mulatto, Aleijadinho, astounded the creative mind with his churches and sculpture. The Guaraní Indians left their language to the Paraguayan nation even though their blood has been thinned to hardly discernible quantities.

While these are but a mention of the American arts, they should surely serve to discredit "cultural" dominance by any part of this highly imaginative and heterogeneous aggregation of mankind. Fortunately for civilization, both the differences and similarities, the sharing and competition, have dynamically operated to add to the world's beauty.

Pre-Columbian Amerindia

The indigeneous peoples of the Americas were very different, one group from another. The conditions under which they lived varied from polar regions to tropics. The stimuli to creativity were never alike. As would be expected, then, their artistic expression is multitudinous in form and development.

Many, such as the nomads of the northern hemisphere, the Caribbean islanders, and the inhabitants of much of the tropics left little to admire because their materials were easily destroyed by the elements. We can surmise some of their production from the surviving arrowheads, baskets, totems, and bone carvings. The cliff dwellings and pueblo constructions leave ample evidence of architectural innovation.

But, the Amerindian heritage cannot be appreciated fully until the pyramids and small artisanry of pre-Columbian Mexico are examined. Here, too, exceptionally fine wall paintings have withstood the ravages of time.

The Mayas of Central America and Southern Mexico not only left such masterpiece constructions as Tikal and other ruined cities, but also gave us the exquisite literature of the *Popol Vuh.* Their pottery, weaving, and metalwork are admired everywhere.

As far away as Panama and fingering into many other parts of South America, are the cobbled roads of the Inca empire, landmarks of a powerful and technical civilization that not only mastered politics and war but also construction. Machu Picchu and several other cities of masonry, efficient irrigation systems, and a host of ornamental and useful objects attest to their artistry.

Even small groups produced lasting beauty: witness the gargantuan statuary of Easter Island, rivaling that of Mexico. Other groups excelled in work with shells, wood, horn, metals, skins, and feathers. The refinement of many of these articles makes them treasures of almost immeasurable value. The techniques included stylization, sometimes thought to be a "modern" invention.

Just as in most other societies, pre-Columbian art served religion, government, and defense. Edifices to the glorification of the gods, ceremonial pottery urns, articles of commemoration, and governmental buildings dominate the remains. While houses, cooking pots, forts, and aqueducts are still extant, they rarely reach the heighth of ornamentation lavished on the aforementioned articles of man's desire. These served the society as a whole; they inspired unusual creativity in man. Only exceptionally pressing physical needs such as those which gave rise to the water catchments on Easter Island, irrigation systems in South and Middle America, and the cliff dwellings of North America called forth from the depths of man's ability, an inventiveness to match the needs.

The European Invasion

Columbus' discoveries of America, although perhaps not the first, triggered a vast migration to the Americas. The earliest of import were military and acquisitive; later came the religious; still later those who needed a home. The very nature of conquer, convert, and construct gave primacy to the home countries: Iberia, France, Holland, England. Their weapons were superior, their God the Only One, and who among the new inhabitants wanted to live as the savages.

As would be expected, the arts were European. Hosts of artists and artisans were imported to erect the cathedral and palace in Santo Domingo, the sanctuary of the Virgin of Ocotlán, Tlaxcala, the Church of the Company of Jesus in Quito, San Ignacio Church in Bogotá, the church of Santa María Tonantzintla near Puebla, the Jeronymite church in Belém, and thousands more. Italians, Dutch, Spanish, French, and Portuguese rubbed elbows in the enormous task of creating monuments to God and man in America. Jews, Arabs, and Chinese contributed to the ornamentation. The styles were Corinthian, Gothic, Plateresque, Arabic, Manueline, Isabeline, or any of many others but never Mayan, Aztec, Toltec, or Incaic. Architecture was not the only art expressed by the Europeans, for painting, engraving, and sculpture were in the same condition.

But three conditions fostered the development of the arts in America: imported artists are expensive, the Indians learned European styles (or modified ones) rapidly, and the bulk of America was made up of towns and villages. This latter condition was immediately felt by the priests, military officers, and government clerks consigned to the interior regions. No imported specialists were forthcoming to construct their buildings, play their music, or in other ways beautify their lives. Their own knowledge of these affairs was usually vague and their techniques even dimmer. They turned, then, to the Amerindian populace. Fusions of the two began to emerge, at first manifested in very simple design but gaining rapidly as the people dominated the tasks. Humble America thus produced the first important modifications and adaptations that were later to become true American schools of the arts.

A by-product of the European invasion was a new wave of African immigrants and influence (the first came in the Moorish blood and culture brought by the Iberians). These newcomers originated primarily from those parts of Africa where physical permanence was nearly unknown. Their early influence is therefore slight on architecture, painting, and sculpture. But they carried a rich mental inheritance in instrumental and vocal music, in dance, in oral literature. And these specialties were quickly diffused to their European mentors, even to many of their Amerindian compatriots in slavery or peonage. Africa first pervaded the popular musical arts but its influence was later, and is now, felt in the classics.

America by Americans

American adaptations began early but have never become dominant in the arts, even today. Had communication been restricted the arts would most assuredly have assumed almost exclusively regional character. But the world now knew itself and hastened to speed up the transfer of men, materials, ideas, and ideals to every part of the globe.

Old World thought and artistic expression was quickly known everywhere. America felt its impact throughout the centuries. Innovations in painting or sculpture found ready adherents here. Even such notable American products as Aleijadinho, Orozco, Portinari, Diego Rivera, Frank Lloyd Wright, Juárez, Murillo, Pérez Holguín, Vieira—an interminable list of native artists—could scarcely be said to have created anything totally within the American experience, just as inter-European influences ruled out absolutely independent work on that continent.

This is not to say, however, that the arts in America were or are European. While it is true that disciples of every known school of art can be found in every American republic (one well known US professor of art, after touring galleries in South America, was amazed at the quantity, quality, and variety of art there and finally concluded that "in general I couldn't tell whether I was in a gallery in Buenos Aires, New York, Paris, or Bonn"). In some cases it's only the content that differentiates (a statue of Bolívar, a painting of an Amerindian maiden, a spaced space-penetrating cathedral in Brasilia). In others (typified in Mexico), the style itself has frank Amerindian influences. And again, the media of expression (woven tapestries in Guatemala) relate directly to America.

Inter-America also provides new expression. While music may provide the most obvious example, equestrians from Canada to Chile have exchanged motifs and designs in riding gear and apparel. Diego Rivera played an inspirational and technical role painting throughout the continent. Architectural styles made possible by US technological inventions are felt everywhere. Animistic inspired jewelry finds ready acceptance wherever introduced. Incaic flat arches are widely diffused. Vivid and previously termed "non-harmonic" color combinations, currently popular, have their roots in Latin and Afro America. Recent trends toward increasing inter-American communication will no doubt stimulate an even greater exchange.

America to the World

The relative infancy of the Americas has not necessarily reduced their artists to an exclusively borrowing situation with Europe. Just as political ideas that came from France were matured in America and exported to the rest of the world, so too have artistic adaptations found ready acceptance elsewhere.

Picasso admits he borrowed heavily from American primitive art, from Orozco and Diego Rivera. Henry Richardson (Trinity Church, Boston), Louis Sullivan (Transportation Building, Chicago), and Henry Bacon (Lincoln Memorial, Washington, DC) all borrowed from European schools, rearranged the designs and materials toward functionality and exported them, for good or evil, to Europe. Impressionism, synchronism, the "new" regionalism, and Indianism, among others, are strongly felt American influences in Europe. Portinari, a Brazilian painter, has captured the world's imagination. Frank Lloyd Wright and Oscar Neimeyer have changed architectural styles across both the Atlantic and the Pacific. Scores of others have incited or supported change in the art world.

A part of the universalism in today's art is owed merely to the ease and speed of communication. Great young artists such as Paraguay's Colombino, Mexico's Melitón Salas and Chile's Matta have always existed in the Americas but the path to international prestige was formerly difficult. The Organization of American States, UNESCO, programs of exchange fostered by national governments, and a general awakening to the unheralded art treasures awaiting in other climes now bring them to the attention of the public.

We in the United States have been slow to investigate and recognize the artistry of our American brothers. We have, it appears, preferred thinking of Latin America as producers of "primitive" paintings, of "quaint" knick knacks, of colorful aboriginal costumes. They, on the other hand, have been bewildered by our myriad machines and gadgets, blind to the art our culture has engendered. Perhaps now, in the age of a weak but struggling alliance for progress, we can, from Canada's north most island to Tierra del Fuego, enjoy the full expression of art in the Americas.

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MUSIC OF THE AMERICAS

CAROLYN DALY

Music of the Americas

Carolyn Daly

With the increase of travel among countries of the western hemisphere, there has been an increase in interest of the music and folklore as well. Typical music, as such, is non-existent, because NOTHING IS TYPICALLY of the hemisphere. There are many types, each from its own area, but each equally a part of the countries of the Americas and most showing Old World characteristics.

The music is a blend of the old—the Indian or pre-Columbian cultures—with the influences of the immigrants of Europe and Africa, plus the idioms of the people of today. In some cases, Indian music, instruments and dances, as is the case in Ecuador, have been preserved almost intact, but in others, as the Guaraní Indians of Paraguay and the Arawaks of Jamaica, the old has been entirely obliterated and the new has predominated. However, the old and the new still exist and flourish side by side in most of the countries. Folklore revivals are encouraging preservation of the national heritage and is preventing its demise by increasing interest in the new music of the day. Groups are invited to participate in folklore festivals such as the International Folklore Festival held every year in the province of Salta, Argentina, and a National Folklore Contest held annually in Colombia, to name only two of many.

Studies of the dance, the oldest and most picturesque cultural aspect of most peoples, reveal the expression of man's external feelings: anguish, fear, reverence, and joy. Originally the dance functioned as a means of achieving something attainable in no other way, such as prayer or supplication to the gods for special desires, for a blessing on the crops, or for curing the sick. Dances were also a part of ceremonies or rites of special or regular nature.

It is of interest to note that special paraphernalia is used in the dances of certain places. In Argentina, the handkerchief is used; in Mexico, feathers, skins of animals, mirrors, and scepters; in Panama and Paraguay, special costumes are worn, as they are in most places; masks are worn in Ecuador; other places have their own particular objects.

Certain dances originated in one area and spread because of popularity. In fact, the *marinera* of Peru is a direct derivative of the Chilean *cueca,* which may have come from Mexico. Today folk and popular music flourish vigorously side by side with the fine art or concert music in most of the countries of the New World. During the colonial period, the indigenous cultures began to exert influence on the Spanish and Portuguese. The church was quick to utilize the Indians' natural love of music to convert them to Catholicism, and the Indians, in turn, were trained to provide music for the church services. The missionaries sought to explain the principles of their religion to the Indians through the songs which they translated into various Indian dialects. Indians were converted to Catholicism easily because of the ritualistic nature of the worship services—something to which they were accustomed in their pre-Columbian ceremonies—but their choral singing attained a high degree of excellence because of the European influence.

Of the events that affected music most, probably the fact that Spain introduced African slaves into the Caribbean in the sixteenth century, and Portugal sent Negroes to Brazil about the same time, had more far-reaching effects. Rhythms that the immigrants from Africa brought with them to the western hemisphere are still in evidence, even in countries where the race is no longer or has never been obvious.

During the colonial period, the countries south of the present bounds of the United States of America, were being exposed to explorations and developments from so many different countries and in so many diverse fields that no conscious effort was made to create new forms. Gradually they became cognizant that they were living in a definitely changed world. Independence, social changes, and the fact that the church relinquished the leadership in music kept musical progress to a minimum but gradually paved the way for the creation of national musical forms and conscious efforts to break away from the European traditions of the past. At the same time, patronage of concert music declined.

Like music and dance, some of the instruments of pre-Columbian times have been preserved and modified for use throughout the years but those of the invading lands have been adopted and modified for use as well. The guitar has become THE FOLKLORE INSTRUMENT in many places because it is portable and easily used in informal situations. It is also reasonably easy to learn to play.

A cosmopolitan type of music has developed through the exchange of musicians with the countries of Europe. As naturally would be expected, popular and folk music spread more easily through the country, but gradually concert music experienced a revival.

Ecuador

In pre-Columbian Ecuador, the sad and plaintive music reveals the life of an Indian people long subjected to oppression and difficult living conditions. The dances, scales, and symmetrical rhythms of the Ecuadorean Indian were produced and accompanied by the aboriginal sounds of the pentatonic scale. Four centuries of close contact with the music from Europe seem to have brought only slight changes. Some reed flutes still in general use, such as the *rondador* (panpipes), and *pincullos,** and certain percussion instruments are exactly like those of pre-conquest days. Widespread, also, are locally manufactured guitars, violins, and harps—of varying sizes first brought to Ecuador by immigrants from Europe.

In pre-conquest times, as it does today, the dance held an important place in the Indian's daily life but it is often impossible to distinguish between the dance itself and the religious or profane ceremony to which it belongs. The forms of the present day dances are almost identical with the choreography described by the first Spanish historians of the 16th century. In some dances, the movement is limited to short steps intermingled with turns, knee flexions, and movements of the body and arms to either side. In others, the gestures are violent and complicated. The performers face one another and in some dances, men and women standing in separate rows. In others, performers of both sexes alternate in each of two rows. In the circle dances, the orchestra is placed in the center, with dancers performing in the area around them.

Much of the primitive music was lost during the conquest but the native music of the Andean highlands is still pure. The *yaraví* is a ballad as well as a dance form which still survives and is played today as it was when the Spanish arrived. However, the *tonada,* a variation of the *yaraví,* shows the Spanish influence in its seven-note scale.

As the result of the fusion of the Indian pentatonic and the Spanish seven-note music, popular creole music including the *aire típico,* the *alza,* and the *albazo* is syncopated. The *sanjuanito* is a typical dance of the highlands, but varies in different regions. The *chilena,* a dance adapted from the Chilean *cueca,* also varies in form from region to region. Interesting variations are found in the *pasacalle,* which evolved from the Spanish *pasadoble,* and the *pasillo* adopted from Colombia.

Dances along the coast, in Quito, and in some other inland cities differ from those of the highlands of Indian origin. Coastal dances are of Spanish origin and include the samba and *pasacalle.* The highland dances include the *danzante, cachullapi,* and *sanjuanito.* The *danzante,* from a word meaning both a dancer and a piece of music that may be danced, is rather melancholic in a slow tempo. One variation of *danzante* is the *quaranda,* named for a town where carnival activities are held. For these festivities, the native dancers wear masks of rather doubtful symbolic character, impersonating unknown gods and forces of evil and nature.

Today, the National Symphony Orchestra is maintained by the first national conservatory of music which was founded in Quito in 1870. One famous director, Luis H. Salgado, has composed a symphonic suite in memory of empires and peoples

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*Also spelled *pinguillos, pincullos,* and *pincollos.*

of the past. The symphony *Atahualpa* reminds the listener of the son of the Inca Huayna Capac who inherited the Quito sector of his father's empire but was subsequently tricked and killed by Francisco Pizarro in his quest for fame and riches in the new land.

Perhaps the spirit of Ecuadorian music can be best transmitted to those not well acquainted with its mood through the words of a *danzante* by Benítez y Valencia:

VASIJA DE BARRO

Yo quiero que a mi me entierren
como a mis antepasados.
En el viento puro y fresco
de una vasija de barro.
Cuando la vida se pierda
tras una cortina de años
Vivirás una flor de tiempo
amores y desengaños.
De ti nací ya y vuelvo
arcilla vaso de barro.
Por mi muerte vuelvo al fin
por tu polvo enamorado.

EARTHEN URN

Will you please bury my body
As my ancestors were buried.
In the purest, and fresh breezes
Confined in a cool earthen urn.
When the wonder of life is past
Behind a dark curtain of years,
You will live, a flower of time
Of love and disillusionment.
You bore me and now I return,
O earthen urn, made of clay.
For my death I return at last
Bewitched by the spell of your dust.

NOTE: The translations in this chapter were done by Beverly and Mark Jones. In so far as possible, they are poetic and musical so the English versions could be sung to the music.

Panama

Music that is among the most colorful and fascinating in the Americas has resulted in Panama, perhaps because of its location as a geographical crossroads. It is possible to discern many elements from Andalusia and Castile, from Central America and the West Indies, from the coastal regions of northern South America, and indirectly from Africa.

The popular songs and dances are never overly sentimental. They contain a contagious spontaneity and seem to be pervaded by healthy optimism. The popular lyrics are free from the

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usual literary and musical clichés of the 19th century sentimental storehouse. The rhythm is exhilarating and vivacious, and the melody runs smoothly. The singer slides without apparent effort through intervals that are most distant and difficult to modulate. He sings in a detached way, with the blank intonation of one who sings for the pure pleasure of it—not caring whether anyone listens or not.

The more important forms of songs and dances of today are the *mejorana, tamborito, punto,* and the *cumbia.* The *mejorana* and the *punto* may be played by instruments or sung. Whenever the *mejorana* is performed, it is sung by men and is never danced. Neither the Indians nor the Negroes have contributed to the *mejorana* in an obvious manner but the song has a color, a quality, that could only belong to the Caribbean area. Related in its present form to the Cuban *punto* and the *folías* from the Canary Islands, it probably came to Panama in the 18th century.

The music of the *tamborito* is thought to be originally from Africa, but came to Panama with the Spanish. It is now Panama's national dance. Drums and the clapping of hands accompany a solo singer, who is answered by a chorus. Dances in Panama which accompany the important forms of song and dance are performed by men and women in square dance formation, combining shoe-tapping and promenading.

Concert and salon music in Panama are influenced by the many artists from Europe who have visited or settled there. Panama has a Conservatory of Music, founded earlier, but reopened in 1941 and reorganized in 1953 as the Instituto Nacional de Música.

Instruments most often heard in the popular orchestras are the *mejoranera* and the *bocona,* two kinds of five-stringed guitars, the *rabel,* a three-stringed rustic violin, drums of various styles and sizes, and the *guáchara,* a gourd rattle. Sometimes violins, cellos, and guitars are used in playing the *tamborito.*

Carnival, a special time in Panama as in many of the Latin American countries, is a time when the national costumes of the people from various sections of the country are worn. The men wear native dress and the women wear their voluminous skirts and off-shoulder blouses with colorful embroidery. The country's rich and diverse folklore, humor, and story-telling are an important part of rural areas. Different regions celebrate various festivals in honor of special saints. Holy Week and the patronal fiesta are important dates and involve the music of the country.

Songs of the people, in a light tone, are represented here by *Hojita de Guarumal* (Little Guarumo Tree Leaf), home of the grasshopper, probably a child's song.

HOJITA DE GUARUMAL*

Hojita de guarumal
donde vive la langosta,
donde come, donde cena
donde duerme la langosta.
Hojita de guarumal
donde vive la langosta,
donde come, donde toma
donde duerme la langosta.
Hojita de guarumal
donde vive la langosta
donde come, donde duerme
donde muere la langosta.

LITTLE GUARUMO LEAF

Little guarumo leaf
Where the grasshopper lives;
Where it lunches, where it sups,
Where the grasshopper sleeps.
Little guarumo leaf
Where the grasshopper lives,
Where it eats, where it drinks,
Where the grasshopper sleeps.
Little guarumo leaf,
Where the grasshopper lives,
Where it eats, where it sleeps,
Where the grasshopper dies.

Venezuela

As in other countries of Latin America, when the Europeans and Africans began to settle in Venezuela, they brought their own musical forms. But, unlike many of the other countries, the music did not mix with that of the Indians. Despite the common origins of the music of the coast and that of the interior plains, today there is a great difference in rhythm and expression. On the coast, there is a distinct Negro influence, expressed in the greater complexity of rhythmic formulas in the accompaniment. It is also seen in a sort of lengthening of melodic phrases and a displacement of the accented parts in the measure as a result of syncopation. Also noticed are simple and compound rhythms, and even quinary rhythms (5 counts to a measure) used at the same time.

On the inland plains and in the Andean regions, little trace of Negro influence can be found. In fact, the music introduced by the early Spanish colonist seems often to have remained free from any transformations and kept intact, except those changes that have come as a matter of course from within the music itself.

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*ESCALA, MARGARITA. Hojita de Guarumal. Panama, Jorge Luis Mackay, Almacén de Música, (nd) Arr. CHARLES SEEGER. Rearranged by CARLOS ARECCO and CAROLYN E. DALY.

Father Sojo, a priest, stimulated one of the outstanding artistic developments of the colonial era. He founded the Chacao Conservatory and laid the foundation for a brilliant school of composers and an era of musical activity. In the 1950's, musical interest was again revived and stimulated by the founding of the Venezuelan Symphony Orchestra. One of its accomplishments is the free Sunday concert, now visited by internationally known artists.

Of the wealth of folk music and dances of Spanish, Indian, and African origin, the gay *joropo* is the most characteristic. The tempo is lively, the melodic phrases are short, and the meter is a strongly accented three-quarter. One sees it danced throughout the country. It is Spanish in origin and Venezuelan in feeling, generally played with native instruments including *maracas* of dried gourd shells, a small harp, and the *cuatro*, a small four-stringed guitar.

Owing to the peculiar tuning of the *cuatro*, inverted chords are often used in Venezuelan music. The native ear is so atuned to this method of chord arrangement that even songs for voices without instrumental accompaniment employ chords in inversions about four times as often as chords in root positions.

One element that is foreign to real Hispanic tradition is the presence of rapidly executed melodic passages, quickly repeated. Since there is very little evidence that indigenous music mixed with that of Spain, this is unusual but is thought to be of Indian origin.

An interesting group of folk music consists of pieces sung as an accompaniment for work. There are songs for washing, grinding, milking, and herding. One of the regional dances called *Los Diablos Danzantes de Yare* (The Dancing Devils of Yare) is performed every year on Corpus Christi Day in the state of Miranda.

ALMA LLANERA

Yo nací en esta ribera del arauca vibrador
soy hermano de la espuma, de las garzas, de las rosas
soy hermano de la espuma, de las garzas, de las rosas
y del sol, y del sol.
Me arrullo la viva diana de la brisa del palmar
y por eso tengo el alma, como el alma primorosa,
del cristal, del cristal.
Amo, lloro, canto, sueño
con claveles de pasión;
con claveles de pasión.
Arrulla la rubia a fines del potro más corredor
Yo nací en esta ribera del arauca vibrador
soy hermano de la espuma, de las garzas, de las rosas
y del sol.

PRAIRIE SOUL

The pale moon murmurs rhythmic'ly like the sounds of dashing steed.
I was born here in this bank of the vibrating pines
I'm a brother of the foam here, of the herons, of the roses
and the sun, and the sun.
I was born here in this bank of the vibrating pine
I'm a brother of the foam here, of the herons, of the roses,
I'm a brother of the foam here, of the herons, of the roses,
and the sun, and the sun.
I am lulled by the live moon of the breeze and of the palm tree
and that is why my heart, is like the most beautiful heart
and also my soul, is like the most beautiful soul
like a gem, like a gem.
I loved, I cried, I sank, I dreamed
with carnations passionate;
with carnations passionate.

Costa Rica

Authentic indigenous folk music is hard to find in the cities, where Mexican popular music is often heard instead. In San José and in the towns, people dance fox trots, tangos, and boleros imported from other countries. But Costa Rica has several distinctive forms of popular music that are sung and danced in the country districts and often at parties and shows in town.

According to the findings of a commission appointed by the government to study Costa Rican folk music, there are four types: *callejeras*, patriotic songs, *pasillos*, and *danzas*. The *callejera* is found in a hundred different forms. Sometimes it is gay, sometimes sweet, but sometimes romantic or sad. The patriotic songs are written in a slower and more serious style; they are exalted music of a brave and long-suffering people. The *punto guanacasteco*, proclaimed the national dance of Costa Rica, is a gay and joyous *pasillo*. The melody, written in 6/8 time, and the accompaniment, written in 3/4 time, produce together an irregular rhythm with varied effect and gracious movement. The *danza*, lively and gay, with a salty flavor, is technically different because the form of accompaniment is characteristic. It is perhaps that which best represents its native country because the waves and gestures of the body movements illustrate the customs of the people, their appetites, their sorrows, and their hopes.

Other typical dances are the *torito*, *tamborito*, and *floreo*.

According to *Costa Rican Life*, the *retreta* is the main musical activity of the Costa Ricans. Military bands play a concert of both classical and popular music presented in the bandstand of the park in the center of the town, usually between the evening hours of eight and nine-thirty. During the *retreta,* originally the town signal to retire, there is time for flirting among the young people. People stroll about the central plaza enjoying the music and the companionship. Girls of society and the middle class walk in one part and servants in another. Usually, only people over fifteen are allowed to attend and then many of the girls are accompanied by their mother and rarely permitted to get near their sweethearts. However, meetings at *retretas* are known to result in marriage. At any rate, it means a chance to talk with friends, listen to music, show off new clothes, get a little exercise, as well as a place to look for a sweetheart.

There has been a decline in musical study in Costa Rica but continued interest in rhythm. Music appreciation is not lacking, however, and numerous indications of a revival are evident. More people are listening to classical music on the radio and attending presentations of famous operas. Young men still serenade their lady friends but in this modern age they are required to have a license to do so.

The year 1943 marked an important time for Costa Rican music: the National Conservatory of Music was established, thus ending the trek of music students to foreign countries. Studying abroad, however, gave them only the skill needed to express their nationalistic feelings. Inspiration and themes were rooted firmly in their native land.

The national flower, the purple orchid, has been immortalized in the beautiful duet *La Guaria Morada.* The words are presented here.

LA GUARIA MORADA

Música de Roberto Gutiérrez y
Carlos López. (Los Talolingas)
Letra de Eulogio Porras.

Sobre la tapia entejada,
sus pétalos suaves agita,
la linda guaria morada,
flor de esta tierra bendita.
Se encuentra como un lucero
colgadita en la enramada
cuanda en lo oscuro el jilguero
va enredando su tonada.
Por la orilla de los ríos
adornando las quebradas,
donde son los montes fríos
y están las aguas heladas.
Florecita lindo paje,
florecita nazarena
el luto de tu ropaje,
es el mismo de mi pena.
El jazmín siempre blanquea
y sangran las amapolas,
sólo en febrero tumbea,

el amor de tus corolas.
Florecita veranera
de la pampa y de la loma
como tú soy primavera
como tú no tengo aroma.
Sobre la tapia entejada
en la roca y el raudal
luce la guaria morada
la linda flor nacional.
Ella es emblema y es gala
que embellece y glorifica,
como un celaje hecho ala
que protege a Costa Rica.

Colombia

The folk and popular music of Colombia—friendly, pleasant, tunefully lyrical—possesses varied and original rhythms influenced by the forms brought to the New World by the Spanish and the Negro slaves. The *bambuco,* the national dance, is one of the many derivatives of the waltz. Written in a moderately quick tempo, it is probably the most representative of Colombian songs and dances. The man takes his partner to the center of the floor, where they nod to each other before they begin to dance. Then they separate and alternately whirl and face each other, with the man pursuing the girl as she coyly evades him.

As in Venezuela, some dances originated in the highlands and are more popular there. Examples of them are *pasillo, guabina,* and *torbellino,* as well as the *bambuco.* Dances originating and more popular along the coast are the *porro,* the colorful *cumbia, rumba, merengue,* and *bunde.* The *joropo,* also popular in Venezuela, and the *galerón* (or *corrido*) are sung and danced by the *llaneros,* or plainsmen, of eastern Colombia.

Typical instruments of the country are the *tiple,* a small guitar with five strings, and the *bandola* or mandolin (also referred to as *bandolín*) are used to accompany the *bambuco.* The *vihuela,* a seven-stringed guitar with a deeper sound box than the familiar guitar and the four-stringed *cuatro* are the usual stringed instruments. Some type of drum is used, as is a *gauche,* a hollow pipe of hardwood about fifteen inches long. It is filled with seeds that rattle within the tube which also has bamboo thorns placed crosswise inside. The *guachara,* another instrument, is a piece of *macana* (hardwood palm) with shallow grooves cut in it over which the player scrapes a piece of dried bamboo.

The heart and soul of the Colombian people find their fullest expression, perhaps, in the native music and dances that are heard at the numerous native and religious festivals. They celebrate Carnival, or Mardi Gras, just prior to the Lenten period. Each year vistors are fascinated by the country's distinct regional customs in dress, music, and dances. This has inspired a spontaneous movement to preserve its authentic folk music, songs, dances, and instruments; the culminating activity was to have a National Folklore Contest every year.

An unknown writer expressed the previously happy feeling of Colombian music in the song *El Día Que Yo Nací.*

EL DÍA QUE YO NACÍ

El día que yo nací
nacieron todas las flores;
y el día que tu naciste,
caramba!
toditos los alcornoques.

THE DAY I WAS BORN

On the day when I was born
all the flowers sprang into view
and on the day that you were born,
Good Heavens!
the cork trees were born with you.

Paraguay

The Guaraní Indian tribes of Paraguay, who were the majority of the inhabitants at the time of the conquest, used primitive wind and percussion instruments. These were for the most part wooden flutes and whistles, rattles, bells, and special gourds. Today, guitars and harps, introduced by the Spanish settlers, are the basic instruments of Paraguayan music. A *tiple* or a small treble guitar is used with two regular guitars and a harp in the usual typical orchestra.

It is believed that the Jesuits of the 17th and 18th centuries taught music theory to the Indians so thoroughly that no trace of native music remains. Thus it may be supposed that Paraguayan folk music is a reproduction or variation of European music and perhaps of its neighbors Argentina, from where many of the early explorers arrived.

Such European dances as *galopa,* mazurka, and polka have undergone distinctive changes in tempo and expression in Paraguay. As a rule, the original tempo became slower, the rhythm softer and less sharp, and the melody more lyrical and singable.

The *galopa* and the *polka paraguaya* are the best-known folk-popular dances. The *cancion* or *purajhei** is sung in the *Guaraní* tongue, noted as a very euphonic language because of its sweet flowing sound.

The *galopa* has undergone changes from the original European ballroom dance. At first it had two beats to a measure,

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***Guaraní word for song, pronounced poo rah HAY ee.**

but now in Paraguay, it has three in the bass and two in the melody—the device that characterizes Paraguayan music.

The polka eventually became the most typical of Paraguayan popular music. It was first played in the homes but gradually became known in the community. At first it had two beats to a measure but became varied with an occasional third beat—a popular habit in Spain especially favored by New World colonies.

It is said that José Asunción Flores was responsible for the birth of the *guarania,** a form supposed to be in the popular idiom. Actually it is a slow representation of the polka, using the exact rhythm. Flores was a member of the band which first played the *guarania.* He wrote a sweet Paraguayan melody called "Maerapa reicuaasé," and then transcribed it for the police band to play at *retreta* time. When he finished his composing, he went to his teacher for approval. Knowing that Flores' work was good, but not wishing to tell him so, the teacher advised him to ask the bandmaster if it could be played at the end of the *retreta.* The request was granted and Flores presented his composition played in "allegro" time, but in a more rhythmical tempo.

The Santa Fe, somewhat similar in appearance to a Virginia Reel, and the "bottle dance" in which each dancer skillfully dances with a bottle filled with flowers on her head, are examples of Paraguayan folk dances. For the Santa Fe, the men are often dressed in full, baggy trousers with a wide sash and sometimes a poncho draped over one shoulder. The ladies wear colorful, flaring skirts and highly embroidered white blouses.

A *guarania* about a beautiful Indian maiden, *India,* is reported to be the first song composed by the famous José Asunción Flores. Any country would be proud to share the words, as well as the music, because of the loveliness of the poetry.

INDIA

Letra: M. Ortiz Guerrero Música: José Asunción Flores

India bella, mezcla de diosa y pantera
doncella desnuda que habita el Guairá
arisca romanza curvó sus caderas
copiando un recodo de azul paraná
De su tribu la flor
montaraz guayakí
eva arisca de amor
del edén guaraní
Brava en las sienes, su orgullo de plumas
su lengua es salvaje, panal de eiruzú
collar de colmillos de tigres y pumas
enjoya a la musa de Yvytyruzú

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*Pronounced gwah RAHN yah.

La silvestre mujer
que la selva es su hogar
también sabe querer
también sabe soñar.

INDIAN GODDESS

Beautiful Indian mixture of goddess and panther
Unclothed damsel who inhabits the Guairá
Unknown and shy romances have curved her lovely hips
Copying a bend of the blue Paraná
The flower of her tribe
savage Guayakí*
Eve, the one shy of love,
of Eden Guaraní.
She wears on her temples, her pride in bright plumes,
her language savage, a mixture of eirizú,*
A necklace of puma and ocelot fangs
bejewels the muse of Yvytyrusú.*
The woman's untamed
whose home has been by the stream,
yet she knows how to love
and also knows how to dream.

Another polka, one of birthday wishes, expresses a wish for a loved one on his birthday.

FELICIDADES

Felicidades
Bien de me vida
Que tu destino te brinde siempre
Felicidades
Que un cielo hermoso
de dicha eterna
alegre siempre tu corazón.
Sea un milagro
te da tu vida
Gloria enjoyada
de realidad
y que tu sueño
también reciba
un tierno beso
de felicidad.

CONGRATULATIONS

A happy birthday, love of my life,
I hope your future will always bring you untold joy.
That a lovely sky of great good fortune
Will always light up your tender heart.

***Eirizú: Guaraní compound signifying "sweetest honey." Yvytyrusú: Mountain near the city of Villarica in the Department of Guairá. Guayakí: name of an Indian tribe of this region.**

I hope that always your life will be
Glory bejeweled with purest truth.
And that your sleep will also receive
The tender kiss of happiness.

Caribbean

Maracas, steel bands, the merengue, calypso—all reminders of the dancing, happy and hard-working people of the Caribbean area, specifically of Jamaica, Trinidad & Tobago, and Barbados. These islands, fairly new republics, are inhabited by people from Europe and Africa, whose heritage is intermingled with the no longer evident indigenous Indian societies.

In far too many cases, it is assumed that the music is predominately African because of the preconceived ideas of what African music is. However, according to C. S. Myers, who was asked to review the book *Jamaican Song and Story* by Walter Jekyll to try to ascertain whether the songs bear any traces of an African origin decided that it was impossible to be positive about African music at all. He says that the only knowledge that can be obtained about music from Africa is through returned travelers who try to relate the versions of songs they learned in their visits. Through vague memories, untrained ears, and the fact that the precise music was not written down, it is easy to become acquainted with faulty reproductions. Also, like Latin American types, AN AFRICAN MUSIC DOES NOT EXIST. It is made up of multiple types—it evolves, changes, and becomes different, traveling through the far east, or through Europe, before arriving in the Caribbean. Many have derived from chanties sung by sailors or adaptations of hymn tunes.

The songs of Jamaica have evolved from what is known as the Annancy story. When workers in the field stop clicking their hoes and laughter is ringing out from time to time, you may know that someone is telling an Annancy story. Happiness shines from the faces of the listeners as well as the narrator, who thoroughly enjoys being in the center of the spotlight. Many times the listeners even throw themselves on the ground and writhe in convulsions of merriment at the thought of a special piece of knavery attributed to that rascal Annancy.

Annancy is a legendary being who is a good workman but full of trickery, is lazy, gluttonous, but happy-go-lucky, and full of hail-fellow-well-met-ness. He is known to work only when someone offers him a big reward but greatly prefers to either visit his neighbors at mealtime and eat all their food, or help himself to their stocks without asking. His affability appeals to his associates in such a way that they are almost, if not quite, ready to overlook his offenses. The story is enhanced by the rural dialect which combined with the cleft palate speech makes the telling of the story even more hilarious.

To the casual observer, all songs from Jamaica, or anywhere else in the Caribbean area, are calypsos. However, this is the term applied to a certain type of epic or ballad sung in Trinidad and would not ordinarily apply to folk songs of Jamaica. In the United States, some familiar ballads are "Puff, the Magic Dragon" and "Lost in Miller's Cave." In contrast, folk songs that are not in epic style are "Lemon Tree" and "If I Had a Hammer."

One historian noted in 1774 that the Jamaicans had a good ear for music—probably the reason that it has become a necessary and integral part of the life of the country people. They work, as well as play, to music. It tells of their sorrows and joys, happy and sad occasions, and religion and philosophies. All kinds of songs are a part of their lives. One about a mother's trip to market in the little town of Linstead is perhaps characteristic. It tells of the long hot voyage in the sun, the endless hours in the market hoping to sell something, and the inevitable disappointment of the mother when she has sold nothing. Even greater was the unhappiness of the children when the mother returned after a long hot journey to tell them that she could not buy the food they had anticipated. Nevertheless, the song conveys the courage and stamina of the Jamaican country folk. Another song, "Missa Ramgoat" expresses gaiety and a lively sense of humor.

The Jamaican people have a consciousness that their folk music and that of the West Indian cultural heritage must be preserved even in this day when there is more thought given to nationalism. They realize that one of the conditions of the successful West Indian colonies' rise into a new nation was brought about by that common heritage.

According to several sources, three important types of songs in Jamaica are digging-sings, ring tunes, and dancing tunes.

The digging-sings are an evolvement of stories told in the fields among the working people. During the work of clearing, when digging holes for the yams among the saplings left to become poles for the runners, digging-sings began. The workers, happy in spite of their menial tasks, began telling spirited jokes, tales of their neighbors and friends, and any other interesting facts that they could elaborate and glorify into a tale worth telling. Then, because any good tale bears retelling, the stories began to change, expand, become partially omitted or added to, and the like. Gradually the "new" tale became a chant and eventually a song. Thus, the singing of the men as they were digging became the source of a new song, a digging-sing.

A ring tune, referred to in Annancy stories as "playing in the ring," was an informal kind of children's game, originally from England. Sometimes it was a simple game of passing something from one hand to another or hunting for something like a slipper, but more often it was a dance or ended in a dance.

"Little Sally Water" is an example of the ring tune. Boys and girls form a ring, holding hands. One of them, either a boy or a girl, crouches in the middle to impersonate Sally Water. As they all sing the words, "Rise, Sally Water," the one in the middle slowly rises to a standing position, brushes away imaginary tears, then carefully selects her successor from the ring. The two then dance together to a faster tempo, whirling as they go. Then the first Sally Water becomes a part of the ring and the game begins again.

LITTLE SALLY WATER*

Little Sally Water, sprinkle in the saucer;
Rise, Sally, rise, an' wipe your weeping eyes.
Sally turn to the East, Sally turn to the West,
Sally turn to the very one you like the best.
On the carpet you must be happy as the grass-bird on the tree,
Rise an' stand up on your leg an'
choose the one that you like the best.
Now you married, I give you joy;
first a gal an' second a boy;
Seven year after, seven year to come,
give her a kiss an' send her out.

The dancing tunes show a more marked departure from what is usually considered the Jamaican type melody. They spread all over the country from the seaports where popular songs were brought by sailors. At first, the words of the original songs were kept but before long they were changed, partly due to that corruption of the text that naturally takes place when songs are passed from mouth to mouth, but mainly to the fact that the subjects of the English songs had little meaning or interest here. Generally, the tunes were refitted with a new set of words, describing some incident occurring recently in the district or something about the daily life, with all names and places changed in order not to reveal the true identity of the persons in the song.

Musical instruments of Jamaica include flutes or fifes, tambourines, and large drums. At times a cassada-grater, something like a bread-grater, is rubbed with the handle of a spoon, making a very satisfactory crackling accompaniment. The teeth of the jawbone of a horse are shaken to produce an interesting rattle sound; the stirrup irons are detached from their leathers but restrung on a string do duty as triangles. Sometimes a musical group uses fiddles, a concertina, or a flutina—the familiar accordion.

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*JEKYLL, WALTER. *Jamaican song and story.* New York, Dover Publications, 1960. pp. 190-191.

Maracas, one of the oldest types of instruments found in any country, were originally made of gourds with the natural handle and dried seeds inside for the rattle. Later, the instrument was improved by cutting off the handle, removing the seeds and inserting rattles of different sizes and sounds in each of a pair. New handles were made of wood or bamboo and carefully fitted into the hole in the gourd.

The most popular dances of Jamaica are the waltz, polka, schottische, and quadrilles in five figures, of which the fifth figure is the most popular. This latter is played in 2/4 or 6/8 time, easily interchangeable. The quadrille music is often used for polka, and the polka and schottische tunes are often substituted for each other, the only difference being that the schottische is played in a slower time. The first quadrille is danced slowly, but is rarely danced at all because it is less well known. The others are all allegro, allegretto, or even andantino, and all of these songs and dances tell some kind of a story.

Trinidad

Carnival in Trinidad is unique and the first word in music because it combines a variety of all known elements connected with carnivals in a special manner. It is a complex of original and traditional sight, sound, and movement. As the years go by, changes take place in the art factors of costumes, songs, music, and dance, influenced by history, other cultural expressions, Hollywood film extravaganzas, etc. It is an occasion for letting off steam, feasting, and merriment.

The music played at carnival are those calypsos which are rhythmic and lend themselves to dancing. The songs, also called calypsos, deal with topical events at home or abroad, important personalities in the news, scandals and misdemeanors. They are sung to provide humor, to appeal to civic mindedness, to instruct, to philosophize, and most of all to entertain. Calypsos follow either the traditional pattern or a more modern free style, but the most important feature is rhythm. Words and tunes are original, sung in Trinidad English. From the six best singers is selected the Calypso King of the year who is virtually the calypso king of the world because, as far as can be ascertained, calypso originated in the islands.

The chief and most impressive type of music is that of the steel band invented in the islands after World War II. It plays melodies even though it consists of oil drums cut at different depths and struck with a rubber-tipped mallet. At first the drums were simple instruments, then they became complex as the musicians learned to heat small areas of the drum head and hammer them into special musical notes. Now, in Trinidad & Tobago, as well as Barbados and other neighboring islands, the thrilling sound of the steel band is a popular form of entertainment.

National Anthems

The "Hymn of the Americas" excites its listeners in all the Latin American countries—it has become the sound of the hope for hemispheric unity. Too, like the "Star Spangled Banner," which tells of the days when the United States of America was fighting for its independence, so the national anthems of other Americas tell about the heroes and battles that were in evidence at the time of their struggles for independence. Usually the music is full, written in octaves, majestic, triumphal. Some such as that of Ecuador are written entirely in a marching cadence. Others have several parts, perhaps containing an introduction, a story part, and then a chorus, all in different cadences. Similar, yet different, every anthem of an American republic is a proud symbol of that country's illustrious, successful mission in its quest for liberty.

Outline of Music of the Americas

	Types	Dances	Instruments	Composers	Performers	Developments
BARBADOS		Calypso	Maracas Steel bands (drums)			
COLOMBIA	Influenced by forms brought to the New World by the Spanish and Negro slaves.	*bambuco* (national dance) *pasillo* *torbellino* *guabinas* *bunde* *galerón* (or *corrido*) *joropo* merengue *porro* rumba *cumbia* fandango	*bandolín* *cuatro* *maracas* *tiple* (an adaptation of the guitar) *vihuela*—7 stringed guitar drum *gauche* *guachara*	*19th Century:* Nicolás Quevedo Rachedell Pedro Morales Pino Carlos Umaña-Santamaría Louis A. Calvo Santos Cifuentes Andrés Martínez-Montoya Emilio Murillo José Rozo Contreras Jesús Bermúdez Silva *20th Century:* Gabriel Escobar Casas Adolfo Mejía Blas Emilio Atehortúa Santiago Velasco Leanos	History of music by José Ignacio Perdomo Escobar Julio Quevedo Arévalo José María Ponce de León Orestes Sindici (composed Nat'l Anthem) Antonio María Valencia	National Conservatory of Music founded in 1882 National Symphony Orchestra National Folklore Contest First Theater 1783 Instituto Colombiano de Etnomusicología y Folklore

COSTA RICA	Mexican music is popular Patriotic	Punto Guanacasteco Danza (creole) Callejeral Tamborito Floreo	*ocarina*-flute *Quijongo*-drum *chirimía*-oboe *guitar* *marimba*	Julio Mata Oreamuro Rafael Chávez Torres Julio Fonseca Gutiérrez César A. Nieto Alejandro Monestel composer of church, concert, and popular music	Guillermo Aguilar Machado, pianist and dir. of Nat'l Cons. of Music Raul Cabezas Duffner violinist Daniel Zuñiga, collects and popularizes folk music Carlos Enrique Vargas, pianist, organist, and conductor	Until 1943, musicians had to go abroad to study Each of the 7 provinces has a nationally supported band
	An excellent survey of Costa Rican songs and dances has been published in two volumes: *Colección de Bailes Típicos de la Provincia de Guanacaste; Colección de Canciones y Danzas Típicas*					
ECUADOR	Music still bears plaintive, melancholy stamp of peoples long subjected to conquest and oppression. Creole music: *aire típico, alza, albazo;* combined Indian and Spanish result in syncopated rhythm	*cachullape* *danzante* *sanjuanito* *chilena* (adapted from the *cueca* of Chile) *pasacalle* (evolved from the Spanish *pasodoble*) samba *pasillo* (adopted from Colombia) waltz Form: *yaraví* (5 tone) Indian origin *la tonada* (7 tone) Spanish origin	*rondador* (a flute of bamboo) adopted European instruments: several of guitar family *arpa criolla* (harp)	Sixto M. Durán Segundo Luis Moreno Pedro Treversari Juan Pablo Muñoz Sanz Luis H. Salgado Belisario Peña Ponce	Padre Agustín de Askúnaga (organist and choirmaster Nat'l Conservatory	National Symphony Orchestra founded in 1870 in Quito (headed by violinist Gerardo Alzamora)

JAMAICA	Digging-sings Ring tunes Dancing tunes Waltz Polka Schottische Quadrilles Calypso	flutes (fifes) tambourines big drum cassada-grater (looks like bread grater) rubbed with spoon handle jawbone of a horse (teeth rattle when shaken) maracas stirrup iron (triangle) concertina-flutina (accordion)		
PANAMA	Songs and Dances: *mejorano* vocal or *punto* instrumental *cumbia* *tamborito*—national dance thought to be of African origin drums and the clapping of hands accompany a solo singer, answered by a chorus	*Mejoranera* five-stringed guitars *Bocona* (same as above) *rabel* (a three-stringed rustic violin) drums (various styles and sizes) *guachara* (gourd rattle)	Roque Cordero Gonzales Brenes Alberto Galímany Ricardo Fábrega Luis Azcárrage Avelino Muñoz Narciso Garay	Luis Chiari, violinist; Arturo Kohnpecke, pianist; R. B. de Saint Melo, pianist; Ofelia Plise, vocalist; Epifanio Garay, vocalist; Arturo Dubarry, flutist and teacher of wood instruments; Alfredo de Saint Malo, violin virtuoso; Herbert de Castro, conductor.

PARAGUAY	polka *galopa* *Guarania*	folk dances Santa Fe *danza de la botella* (bottle dance)	Guaraní wind percussion wooden flutes whistles rattles bells gourds guitars harps	José Asunción Flores (Guarania) Juan Carlos Moreno González - author, director Mauricio Cardozo Ocampos Juan Max Boettner Book: *Cómo reconocer el estilo y al autor de una obra musical*		Escuela Normal de Música Conservatorio de Música Asunción Symphony Orchestra a military band
VENEZUELA	*Costumbrista* (regional folk music)	(Spanish, Indian and African origin) waltz *pasillo* *joropo* (nat'l dance) *galerón* *corrido* *pasaje* drum dances *golpe* *Los Diablos Danzantes de Yare* (State of Miranda)	maracas harp *cuatro*	José Angel Lamas Vincente Emilio Sojo Juan Baptista Plaza Juan Vicente Lecuona José Antonio Calcaño Moisés Moleiro Carlos Vidal Juan Liscano Angel Sauce Antonio Estévez Evencio Castellanos	Teresa Carreño 1853-1917	Best Folklore reference: Institute of Folklore Studies in Caracas Chacao Conservatory Venezuelan Symphony Orchestra Sunday Concerts International Artists perform
TRINIDAD-TOBAGO	Music is gentle, melodious and irrepressible	Calypso Limbo	steel band drums maracas			

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SPANISH AMERICAN LITERATURE FOR U.S. READERS

FRANCES DEAN

Spanish American Literature For U.S. Readers

Frances Dean

Probably everyone who reads this will agree that one of the most effective ways of knowing the people of another culture is by reading their literature. If this is indeed true, we are not taking advantage of this means of communicating with our neighboring countries with whom we share the hemisphere. Although there exists in Latin America a substantial body of written literature, it is virtually unknown in the United States except to specialists. Students of the Spanish language, it is true, and those who pursue a university program in the field of Latin American Studies read the classics of Spain and to a lesser extent the literature of Latin America before World War II; it should be noted that these readings are almost entirely in Spanish-language versions. However, even they usually neglect the contemporary literature of the region, although the era has produced many writers of great worth and is at present in a state of tremendous output. Thus it can be said that the literature of Latin America is accessible in the United States mainly to those who read Spanish; it can also be said that only a very small part of that literature is current. The foregoing remarks pertain specifically to Spanish-speaking countries but can be applied to Brazil's Portuguese literature, also—to a lesser degree, of course, proportionate to the fewer number of students of Portuguese compared with Spanish.

This almost complete lack of awareness of modern literary developments beyond the southern boundary of the United States seems not only deplorable but even alarming when one considers that by the end of the twentieth century, there will be more Spanish-speaking inhabitants of our western hemisphere than English.* There is a genuine—and perhaps even urgent—need for the Anglo and Latin American cultures to achieve some real degree of mutual understanding; certainly the literature of a region should provide one of the means of accomplishing such a goal by offering insights into its culture.

When one first undertakes the study of the literature of Latin America, several obstacles immediately confront the reader. These obstacles, though largely unrecognized, are very real and constitute serious deterrents to the continued pursuit of Latin American letters. They are a problem even for the specialist, but for the layman they may amount to an impenetrable barrier. Before beginning a discussion of the literature of this region, then, it is highly desirable that we attempt to

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*COLFORD, WILLIAM E. *Classic tales from Spanish America.* Great Neck, New York, 1962. p. ix.

identify some of the special problems in order to know how to cope with them.

It has become our custom in the United States to speak of Latin America as if it were one entity. This is, of course, a gross over-simplification; it disregards the existence of twenty-four individual places of distinct political, ethnical, and geographical traditions.* In the beginning, there was one basic reason for applying this classification: these peoples spoke languages of "Latin" rather than of "Anglo" origin. As time passed, the underlying reason became less obvious, but the name stuck—even though the colonies of the region became independent nations, they were still referred to as though they were one. Eventually, the term came to mean also a certain geographic region and was sometimes mistakenly applied to areas within that region where the native tongue was not a Romance language, as in the case of British and Dutch Guiana .

In like fashion we are wont to speak of "Latin American literature" (or art, or music) as if national or regional differences were non-existent. Again, the over-simplification is obvious when we pause to consider that when we do so we are referring to an area which is comparable in size to that of the United States and Europe combined. With that comparison, we can see immediately the immensity—in fact, the impossibility—of approaching the study of Latin American literature without reducing its bulk. And yet we find it listed that way in library collections, bibliographies, anthologies, and college course offerings. This, then, is the initial problem: to realize the magnitude of the subject, to admit the impossibility of attaining any real understanding of such an extensive subject, and to recognize the necessity of "cutting it down to size." Once this has been accomplished, other steps can then be taken to minimize other difficulties.

The first separation is linguistic in nature; we can extract Spanish American literature from the larger body of Latin American letters (in effect, however, we simply remove the Portuguese-language literature of Brazil, as the amount of Latin American literature written in French is negligible for the purposes of a general discussion of this type). A sizeable body of literature remains, still rather unwieldy, but nevertheless more manageable than before. An overall view of Spanish American literature can now be comfortably handled by the neophyte. At this stage, however, perhaps only the survey approach should be attempted, tracing the development of the several genres throughout the centuries, without emphasis on the literatures of the individual countries. The discussion that follows pertains specifically to Spanish American literature although in a general sense much of it will also be applicable to Brazilian literature. Brazilian literature, rich and abundant, is beyond the scope of this inquiry; the literature of the Caribbean area also requires more space than can be given to it here. Where it applies, the term "Latin America" will be used, for many statements about Latin American literature are also pertinent to Spanish American literature.

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*Spanish-speaking parts of Latin America are: Argentina, Bolivia, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Puerto Rico, Uruguay, and Venezuela. French is the language of French Guiana, Guadeloupe, Haiti, and Martinque, and Portuguese is spoken in Brazil.

A chronological approach is certainly the best approach for the beginner; but here the reader is confronted with the second problem which hinders his grasp of Spanish American literature. I refer to the low level of knowledge of the histories of Spain and her colonies in the New World and the subsequent wars of independence which ended the empire. Without a stock of background knowledge to draw on, the would-be student of Spanish American letters is handicapped more than he realizes. One might imagine, for example, reading Longfellow's poetry —*Evangeline*, perhaps, or *The Courtship of Miles Standish*— without knowledge of the historical framework of the poems. Without awareness of the historical basis, a reader would miss the subtle interplay of cultural influences within each plot. In the same way, one's reading of José Marmol's *Amalia* would be impoverished without some understanding of conditions in Argentina under the tyrannical and cruel dictatorship of Juan Manuel Rosas during the mid-nineteenth century (1835-1852). There are many other things that we *don't* know about Latin America, of course, and I do not wish to belabor the point; in a discussion of the regional novel, for example, we could see how our vague understanding of the geography and climate affects our appreciation of that type of literature.

Finally, before concluding this pessimistic cataloguing of our shortcomings, we really must consider the quantity and quality of translated works which are available to us in the States. Many more translations are needed; the copious collection of fables and legends, short stories, poetry, essays, critical works, novels, and drama has scarcely been tapped.

Some of the finest works remain untouched by the translator. Translations frequently fail to capture the exact flavor of the original work; some things just don't lend themselves easily to translation. In order to appreciate the task of the translator, imagine the problems of translating the words of Faulkner or James Joyce, perhaps, into another language and you can see that the more original the author, the more creative and perceptive the translator must be. The goal of the translator is to render an accurate transfer of meaning from one language to another, retaining the tone and cultural values of the original language as much as possible. In doing so, however, he must avoid the danger of a too literal translation, lest the result seem stilted and awkward to readers of another language and culture, in this case the United States. He must strive for warmth and naturalness in the translated language, resorting to "free" interpretation and even interpolation where necessary. At times he must abandon the notion of a "faithful" rendering of his author, for his real job is to present that author's *ideas* (rather than his *words*) to the readers in the best possible way—the translator must bridge the understanding gap between Spanish idiom and American idiom, not always easy to do. In the past, translators have felt constrained to carry-over into English the familiar "you" *(tú)*, translating it as "thou"; inasmuch as the English "thou" was already disappearing from our language in the seventeenth century, its use in fiction today seems to us both quaint and archaic. Or, as another example, compare the use of the subjunctive mood in Spanish and English. If the translator painstakingly replaces each Spanish subjunctive with the English subjunctive (which, as we know, has fallen into disuse), the resulting English sentence seems formal and stiff to US readers.

Here are the difficulties, then, as discussed above, that we bring to our reading of Spanish American literature; awareness of these difficulties can be the first step in minimizing them. First, there is a certain mental set which erroneously lumps together all of Latin America, thus presenting a formidably large area in which the reader cannot hope for any degree of mastery without some segmentalizing of the Latin American components. A second deterrent is the unfamiliarity with the history and traditions of the Latin American countries and their European roots—spanning almost five centuries. Finally, the third major deficiency is the shortage of excellent and readily available translations.

In view of these negative influences, is it really worth the bother? Is there something in Latin America that warrants our interest? The answer, in the opinion of Latin American specialists, is an emphatic "yes." There is a wide spectrum of themes and styles within the very large body of literature that awaits our cognizance of it. Here is a comparison of the development of literature in the North and South Americas made by William E. Colford:

> During the colonial period in the Americas there was a far richer literature written in Spanish than in English, particularly in poetry, both epic and lyric . . . .
>
> Only with the advent of Emerson, Thoreau, Poe, Hawthorne, Melville and Whitman did North American literature reach its full flowering; and by the second half of the nineteenth century . . . the new Latin republics [after the wars of independence] had produced a constellation of literary stars of equal magnitude . . . .
>
> But it is in the twentieth century that all forms of literature have forged ahead in Latin America . . . . Poetry and the novel have flourished as never before, and the short story has come to be one of the principal media of contemporary literary expression.*

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*COLFORD, pp. ix-x

It will be the purpose of this discussion, from this point, to examine in general terms what has been produced by Spanish American writers since the end of the fifteenth century. It must perforce be a superficial treatment, intended only as an introduction to the subject, one in which chronological procession through the centuries will serve, hopefully, as orientation to the entire *corpus*.

Having said that the basic approach of the survey is chronological, I must now annotate that statement somewhat. The sub-classifications within chronological periods can be quite complex. Enrique Anderson Imbert expresses the problems of arrangement in the Prolog to his definitive history of Spanish American literature. Referring to his own book, he says:

> It is well known that history is a continuous process. We will, therefore, introduce writers in the order in which they came into the world and entered into literary life. But, although history is an indivisible succession of events, we could not represent it without certain conventions which we call periods . . . .
>
> That we should be arranging the materials of this history into periods does not mean that we are neglecting other regulative criteria: those of nationality, genre, schools, and themes. What we have done is to subordinate these criteria to chronology . . . our method is systematic when it groups fundamental literary phenomena chronologically, and asystematic with regard to everything else.
>
> To have grouped the authors by country would have been to break the cultural unity of Spanish America into . . . national literatures. To have had recourse to the rhetorical categories of genres would have obliged us to have dismantled the work of any writer who cultivated various types of literature and to have distributed the pieces throughout several chapters under the headings of "poetry," "narrative," "essay," and "theatre," not to mention the difficulty involved in classifying the subgenres.*

There is also overlapping of periods by authors; an example of this type of situation is Jorge Luis Borges. He must be listed as a vanguardist poet (*ultraísmo*, his innovation, was a fleeting but decisive movement within the twentieth-century vanguardist poetry), but his later prose pieces constitute the major part of his work; thus he spans the significant point of cleavage in twentieth-century literature.

Although an anthologist has greater freedom in the arrangement of material, simply stringing his selections together with biographical data if he choose, the literary historian must be circumspect. Earlier publications** which attempted to categorize historical periods of Spanish American literature used as

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***Spanish American literature: a history*. Detroit, Wayne State University Press, 1963. pp. 2-3.

**During the forties, there was a Latin American trend in US literary publications; interrupted by World War II, the upswing did not notably regain momentum until the sixties.

many as five periods. Recently, two of the leading Spanish Americanists seem to agree that there are "three major economic, social and political periods in the history of Latin America: '1st period: From Discovery to Independence'; '2nd period: From Independence to the Mexican Revolution'; '3rd period: From the Mexican Revolution to the Present.' "* Anderson Imbert's arrangement is similar; he says that he has "chosen an inoffensive criterion: an historical-political classification in three parts, 'The Colony,' 'One Hundred Years of the Republic,' and the 'Contemporary Period.' "**

I have taken the liberty of dividing the last period (the twentieth century since 1910) so that four major periods are shown instead of three. Not only has this half-century been the most prolific, but it has also been a time of mass production and widest distribution; lengthy lists of writers and lengthier lists of titles seem to demand separate consideration. It isn't difficult to decide where the division should be made; the cataclysm of World War II, occurring at mid-century, was a natural watershed of events, sharply dividing "before" and "after." Therefore I have chosen to tentatively designate the present literary era as "Post World War II." The distinguishing feature—a practical rather than aesthetic one—is that the authors in this section did not publish prior to World War II. The list of authors must also be considered tentative. No attempt has been made to determine definitive literary characteristics of the era.

Three outlines are provided; the first, "Spanish American Literature: A Chronological Outline of Its Development," is a grouping of literary periods according to the historical developments of Spanish America.*** The second, called "A Check List of Literary Figures," lists writers within their historical and literary references, identifying each author by country. These two lists are intended to be used together. The third list is "A Compilation of Writers Listed by Country or Region." It is a re-grouping of the names which appear in the second list, arranged according to countries, and showing the dates of each author.

*ENGLEKIRK, JOHN E. ET AL. *An outline history of Spanish American literature.* New York, Appleton-Century-Crofts, 1965. p. vii.

**ANDERSON IMBERT, p. 3.

***This outline has been adapted from that of the third edition of *An Outline History of Spanish American Literature* edited by Professor Englekirk, UCLA, and prepared under the auspices of the Instituto Internacional de Literatura Iberoamericana. Serving on the committees with him were the following: Irving A. Leonard, University of Michigan; John T. Reid, United States Information Ageency; and John A. Crow, UCLA. The first edition of the *Outline History* was published in 1941 with Professor Herman E. Hespelt, as the original editor. Professor Englekirk was a member of the committee and succeeded to the chairmanship at Professor Hespelt's death (1961). The *Outline History* has been the chief model of this study.

What is the future direction for Spanish American letters and what is the outlook in the United States for translations of Latin American works? "The literature of Latin America is entering its Golden Era," writes Arturo Torres-Rioseco.

> The days of simple imitation are over; Spanish American and Brazilian writers have . . . discovered their true continent in the realm of the spirit . . . they have not forgotten their European ancestry, their classic tradition. For this reason the literature of Spanish America possesses the stark realism of Spanish literature without being Spanish; it has the elegance of French models, but is not French; it has a cosmopolitan horizon, but retains the flavor of its own earth. It is time, then, to attempt the definition and study of this vast literary production, which has been hitherto neglected or ignored even among critics of the Spanish language.*

Latin Americanism is definitely a trend in our country at the present time; "the United States . . . is at last addressing itself to the fundamental problems of Hispanic America."** Art and music require no translator, of course, but with literature such is not the case. Surely literature, too, will in time receive its share of attention. Professor Anderson Imbert's translator sees that time as not far distant; he writes that "the introduction of this *History* [Anderson Imbert's] to Anglo America is propitious at this time because interest in Hispanic-American art and literature is increasing."***

SPANISH AMERICAN LITERATURE

A Chronological Outline of its Development

- I. From Discovery to Independence (1492-1832)
  - A. 1492-1600: Discovery, Conquest, Exploration
  - B. 1600-1750: The Colonial Period
  - C. 1750-1832: Period of Enlightenment and Revolt
- II. From Independence to the Mexican Revolution (1832-1910)
  - A. 1832-1888: Romanticism
  - B. 1854-1918: Realism and Naturalism
  - C. 1882-1910: Modernism
- III. From the Mexican Revolution to World War II
  - A. Poetry
    - 1. Postmodernism
    - 2. Vanguard Poetry

***The epic of Latin American literature.* Berkeley, University of California Press, 1967. pp. v-vi.

**LEONARD, IRVING A., in the Translator's Foreword to *A cultural history of Spanish America from conquest to independence* by MARIANO PICON-SALAS. Berkeley, University of California Press, 1966. p. xii.

***JOHN V. FALCONIERI in ANDERSON IMBERT, p. 8.

- B. Prose
  - 1. Fiction
    - a. Social Protest
    - b. Psychological and Philosophical
    - c. Historical, Regional, Autobiographical
  - 2. Essay
- C. Drama

IV. Post World War II

- A. Poetry
  - 1. Surrealism and Existentialism
  - 2. Inventionism
- B. Prose
  - 1. Fiction
    - a. Neo-Realism and Neo-Naturalism
    - b. Suprarealism and Existentialism
  - 2. Essay and Criticism
- C. Drama

SPANISH AMERICAN LITERATURE

A Check List of Literary Figures

I. From Discovery to Independence (1492-1832)

See chronological outline

- A. 1492-1600: referred to as 16th Century or Renaissance
  - 1. Prose
    - a. Cristóbal Colón (Caribbean)
    - b. Hernán Cortés (Mexico)
    - c. Alvar Núñez Cabeza de Vaca (Mexico, Paraguay)
    - d. Bernal Díaz del Castillo (Mexico)
    - e. Bartolomé de las Casas (Caribbean)
    - f. Inca Garcilaso de la Vega (Peru)
  - 2. Poetry
    - a. Alonso de Ercilla (Chile)
    - b. Pedro de Oña (Chile)
  - 3. Drama
    - a. Fernán González de Eslava (Mexico)
- B. 1600-1750: 17th Century—Baroque
  - 1. Prose
    - a. Carlos de Sigüenza y Góngora (Mexico)
    - b. Francisco Núñez de Pineda y Bascuñán (Chile)

- 2. Poetry
    - a. Epic, descriptive
        - 1. Bernardo de Balbuena (Mexico)
        - 2. Diego de Hojeda (Peru)
    - b. Lyric, satiric
        - 1. Sor Juana Inés de la Cruz (Mexico)
        - 2. Juan del Valle y Caviedes (Peru)
- 3. Drama
    - a. Sor Juana Inés
    - b. Pedro de Peralta Barnuevo (Peru)
    - c. Francisco del Castillo Andraca y Tamayo (Peru)

C. 1750-1832: The Independence Movement

Neoclassicism

- 1. Prose
    - a. "Concolorcorvo" (Alonso Carrió de la Vandera) (Peru)
    - b. Bernardo de Monteagudo (Argentina)
    - c. José Joaquín Fernández de Lizardi (Mexico)
    - d. Simón Bolívar (Venezuela)
- 2. Poetry
    - a. Heroic and popular
        - 1. José Joaquín Olmedo (Ecuador)
        - 2. Bartolomé Hidalgo (Uruguay)
    - b. Lyric
        - 1. Juan Cruz Varela (Argentina)
        - 2. Andrés Bello (Venezuela)
        - 3. José María Heredia (Cuba)
- 3. Drama
    - a. Varela
    - b. Heredia
    - c. José Fernández Madrid (Colombia)
    - d. Felipe Pardo (Peru)
    - e. Manuel José de Lavardén (Argentina)
    - f. Ricardo Rojas (Argentina)

II. Independence to the Mexican Revolution

A. Romanticism (1832-1888)

- 1. Poetry
    - a. Lyric
        - 1. Esteban Echeverría (Argentina)
        - 2. "Plácido" (Gabriel de la Concepción Valdés) (Cuba)
        - 3. Gertrudis Gómez de Avellaneda (Cuba)
        - 4. José Eusebio Caro (Colombia)
        - 5. José Mármol (Argentina)
        - 6. Rafael Pombo (Colombia)
        - 7. Olegario Víctor Andrade (Argentina)

            8. Juan Antonio Pérez Bonalde (Venezuela)
            9. Manuel Acuña (Mexico)
            10. Rafael Obligado (Argentina)
            11. Juan Zorilla de San Martín (Uruguay)
        b. Gaucho
            1. Hilario Ascasubi (Argentina)
            2. Estanislao del Campo (Argentina)
            3. José Hernández (Argentina)
    2. Prose
        a. Fiction
            1. José Mármol (Argentina)
            2. Juan León Mera (Ecuador)
            3. Jorge Isaacs (Colombia)
            4. Ignacio Manuel Altamirano (Mexico)
        b. Essay, "tradición"
            1. Domingo Faustino Sarmiento (Argentina)
            2. Juan Montalvo (Ecuador)
            3. Eugenio María Hostos (Puerto Rico)
            4. Ricardo Palma (Peru)
    3. Drama
        Manuel Ascencio Segura (Peru),
        Fernando Calderón (Mexico),
        Ignacio Rodríguez Galván (Mexico)
        José Jacinto Milanés (Cuba)

B. Realism and Naturalism
    1. Prose
        a. Alberto Blest Gana (Chile)
        b. Baldomero Lillo (Chile)
        c. Eduardo Acevedo Díaz (Uruguay)
        d. Javier de Viana (Uruguay)
        e. Martiniano P. Leguizamón (Argentina)
        f. Carlos María Ocantos (Argentina)
        g. Roberto J. Payró (Argentina)
        h. Clorinda Matto de Turner (Peru)
        i. Tomás Carrasquilla (Colombia)
        j. José López-Portillo y Rojas (Mexico)
        k. Federico Gamboa (Mexico)
    2. Poetry
        a. Manuel Gonzáles-Prada (Peru)
    3. Drama
        a. Enrique García Velloso, Martiniano Leguizamón, Martín Coronado (Argentina)
        b. Florencio Sánchez (Uruguay)

C. Modernism (1882-1910): the writers of this era produced both poetry and prose, the latter generally taking the form of journalistic contributions (essay, literary criticism)

1. Manuel González-Prada (Peru)
2. José Martí (Cuba)
3. Salvador Díaz Mirón (Mexico)
4. Manuel Gutiérrez Nájera (Mexico)
5. Julian del Casal (Cuba)
6. José Asunción Silva (Colombia)
7. Rubén Darío (Nicaragua)
8. Manuel Díaz Rodríquez (Venezuela)
9. José Enrique Rodó (Uruguay)
10. Amado Nervo (Mexico)
11. Ricardo Jaime Freyre (Bolivia)
12. Leopoldo Lugones (Argentina)
13. Guillermo Valencia (Colombia)
14. José Santos Chocano (Peru)
15. Julio Herrera y Reissig (Uruguay)
16. Enrique González Martínez (Mexico)

III. From the Mexican Revolution of 1910 to World War II
    A. Poetry
        1. Postmodernism: 1910-1918
            a. Baldomero Fernández Moreno (Argentina)
            b. Enrique Banchs (Argentina)
            c. Rafael Alberto Arrieta (Argentina)
            d. Alfonsina Storni (Argentina)
            e. Delmira Agustini (Uruguay)
            f. Juana de Ibarbourou (Uruguay)
            g. Gabriela Mistral (Lucila Godoy Alcayaga) (Chile)
            h. Luis Carlos López (Colombia)
            i. José Eustasio Rivera (Colombia)
            j. Rafael Arévalo Martínez (Guatemala)
            k. Ramón López Velarde (Mexico)
            l. Juan Guzmán Cruchaga (Chile)
        2. Vanguard Poetry: 1918
            a. Vicente Huidobro (Chile)
            b. Pablo Neruda (Neftalí Ricardo Reyes) (Chile)
            c. Jorge Luis Borges (Argentina)
            d. César Vallejo (Peru)
            e. Nicolás Guillén (Cuba)
            f. Octavio Paz (Mexico)
        3. *Contemporáneos*
            a. Jorge Carrera Andrade (Ecuador)
            b. Carlos Pellicer (Mexico)
            c. Jaime Torres Bodet (Mexico)
            d. Xavier Villaurrutia (Mexico)
    B. Prose
        1. Essay
            a. Rufino Blanco-Fombono (Venezuela)

    b. Manuel Ugarte (Argentina)
    c. Francisco García Calderón (Peru)
    d. José Vasconcelos (Mexico)
    e. Alfonso Reyes (Mexico)
    f. Ezequiel Martínez Estrada (Argentina)
    g. Germán Arciniegas (Colombia)
    h. Mariano Picón-Salas (Venezuela)
    i. Pedro Henríquez Ureña (Dominican Republic)
    j. Max Henríquez Ureña (Dominican Republic)
  2. Fiction
    a. Social Protest
      1. Manuel Gálvez (Argentina)
      2. Manuel Rojas (Chile)
      3. Alcides Argüedas (Bolivia)
      4. Enrique López Albújar (Peru)
      5. Jorge Icaza (Ecuador)
      6. Rivera (Colombia)
      7. Rómulo Gallegos (Venezuela)
      8. Mariano Azuela (Mexico)
      9. Martín Luis Guzmán (Mexico)
      10. Gregorio López y Fuentes (Mexico)
    b. Psychological and philosophical
      1. Horacio Quiroga (Uruguay)
      2. Eduardo Barrios (Chile)
      3. Pedro Prado (Chile)
      4. María Luisa Bombal (Chile)
      5. R. Arévalo Martínez (Guatemala)
      6. Alfonso Hernández-Catá (Cuba)
      7. Borges (Argentina)
      8. Eduardo Mallea (Argentina)
      9. Alejo Carpentier (Cuba)
      10. Roberto Arlt (Argentina)
    c. Historical, Regional Autobiographical
      1. Enrique Larreta (Argentina)
      2. Carlos Reyles (Uruguay)
      3. Ricardo Güiraldes (Argentina)
      4. Benito Lynch (Argentina)
      5. Mariano Latorre (Chile)
      6. Ciro Alegría (Peru)
      7. Teresa de la Parra (Venezuela)
      8. José Rubén Romero (Mexico)
      9. Enrique Amorim (Uruguay)
      10. Arturo Uslar Pietri (Venezuela)
      11. Agustín Yáñez (Mexico)
      12. Carmen Lira (María Isabel Carvajal) (Costa Rica)
C. Drama
  1. Samuel Eichelbaum (Argentina)
  2. Armando Moock (Chile)

3. Xavier Villaurrutia (Mexico)
4. Rodolfo Usigli (Mexico)
5. Conrado Nalé Roxlo (Argentina)

IV. Post World War II

This is a tentative category; it consists mainly of those writers whose works have been in publication since the forties. Most of the writers listed are still living.

1. Poetry
    - a. Alí Chumacero (Mexico)
    - b. Yolanda Bedregal (Bolivia)
    - c. Braulio Arenas (Chile)
    - d. Luis Palés Matos (Puerto Rico)
    - e. María Elena Walsh (Argentina)
    - f. Natalicio Gonzales (Paraguay)
    - g. Nicanor Parra (Chile)
    - h. Luis Oyarzún (Chile)
2. Prose
    - a. Regional and Social Novelists
        1. Miguel Angel Asturias (Guatemala)
        2. Mario Monteforte Toledo (Guatemala)
        3. Raúl Botelho Gosálvez (Bolivia)
        4. Luis Spota (Mexico)
        5. Agusto Roa Bastos (Paraguay)
        6. Joaquín Beleño (Panama)
    - b. Existential and Philosophical Novelists
        1. Ernesto Sábato (Argentina)
        2. Juan Carlos Onetti (Uruguay)
        3. José Revueltas (Mexico)
        4. Juan Rulfo (Mexico)
        5. Carlos Fuentes (Mexico)
        6. Ramón H. Jurado (Panama)
    - c. Short Story Writers and Novelists
        1. Marco Denevi (Argentina)
        2. Mario Benedetti (Uruguay)
        3. José Donoso (Chile)
        4. Julio Cortázar (Argentina)
        5. Augusto Monterroso (Guatemala)
        6. Sebastián Salazar Bondy (Peru)
        7. Syria Polletti (Argentina)
        8. Macedonio Fernández (Argentina)
        9. Silvina Bullrich (Argentina)
        10. Hugo Lindo (El Salvador)
        11. Rene Marquéz (Puerto Rico)
        12. Héctor A. Murena (Argentina)
    - d. Humorous Writers
        1. Jenaro Prieto (Chile)
        2. Enrique Araya (Chile)
        3. Héctor Velarde (Peru)

e. Essay and History
    1. Arturo Torres-Rioseco (Chile)
    2. Max Henríquez Ureña (Dominican Republic)
    3. Alberto Zum Felde (Uruguay)
    4. Victoria Ocampo (Argentina)
    5. Enríque Anderson Imbert (Argentina)
    6. Roberto Giusti (Argentina)
    7. Efraím Cardozo (Paraguay)

LITERATURE OF SPANISH AMERICA

A Compilation of Writers Listed by Country or Region

MEXICO

Prose

- Hernán Cortés (1485-1547)
- Alvar Nuñez Cabeza de Vaca (1490?-1559?)
- Bernal Díaz del Castillo (1495-1584)
- Carlos de Sigüenza y Góngora (1645-1700)
- José Joaquín Fernández de Lizardi (1776-1827)
- Ignacio Manuel Altamirano (1834-1893)
- José López-Portillo y Rojas (1850-1923)
- Federico Gamboa (1864-1939)
- Salvador Díaz Mirón (1853-1928)
- Manuel Gutiérrez Nájera (1859-1895)
- Amado Nervo (1870-1919)
- Enrique González Martínez (1871-1952)
- José Vasconcelos (1881-1959)
- Alfonso Reyes (1889-1959)
- Mariano Azuela (1873-1952)
- Martín Luis Guzmán (1887)
- Gregorio López y Fuentes (1897)
- José Rubén Romero (1890-1952)
- Austín Yañez (1904)
- Juan Rulfo (1918)
- Leopoldo Zea (1912)
- Luis Spota (1925)
- Sergio Galindo (1926)
- Carlos Fuentes (1929)

Poetry

- Bernardo de Balbuena (1561-1627)
- Sor Juana Inés de la Cruz (1648-1695)
- Manuel Acuña (1849-1873)
- Ramón López Velarde (1888-1921)
- Carlos Pellicer (1899)
- Jaime Torres Bodet (1902)
- Xavier Villaurrutia (1903-1950)
- Octavio Paz (1914)
- Efraín Huerta (1914)
- Neftalí Beltrán (1916)
- Alí Chumacero (1918)
- Marco Antonio de Oca (1931)

Drama

- Fernando Calderón (1809-1845)
- Ignacio Rodríguez Galván (1816-1842)
- Xavier Villaurrutia (1903-1950)
- Rudolfo Usigli (1905)

THE CARIBBEAN

Prose

- Cristóbal Colón (1451-1506)
- Bartolomé de las Casas (1474-1566)
- José Martí (Cuba) (1853-1895)
- Julian del Casal (Cuba) (1863-1893)
- Alfonso Hernández-Cata (Cuba) (1885-1940)
- Eugenio María Hostos (Puerto Rico) (1839-1903)
- Alejo Carpentier (Cuba) (1904)
- Juan Bosch (Dominican Republic) (1909)
- Max Henríquez Ureña (Dominican Republic) (1885)
- Pedro Henríquez Ureña (Dominican Republic) (1884-1946)
- René Marquéz (Puerto Rico) (1919)

Poetry

- José María Heredia (Cuba) (1803-1839)
- Gabriela de la Concepción Valdés (Cuba) (1809-1844)
- Gertrudis Gómez de Avellaneda (Cuba) (1814-1873)
- Nicholas Guillén (Cuba) (1902)
- Abelardo Vicioso (Dominican Republic) (1930)
- Rosario Antuña (Cuba) (1935)
- Abel Fernández Mejía (1931)
- Jorge Luis Morales (Puerto Rico) (1930)

Drama

- José Jacinto Milanes (Cuba) (1814-1863)

LITERATURE OF CENTRAL AMERICA

GUATEMALA

Prose

- R. Arévalo Martínez (1884)
- Miguel Angel Asturias (1899)
- Augusto Monterroso (1921)
- Carlos Samayoa Chinchilla (1898)

Poetry

- Luis Cardoza y Aragón (1904)
- Otto Raúl González (1921)
- Flavio Herrera (1892)
- Rafael Landívar (1731-1793)
- Francisco Méndez (20th Century)
- J. Joaquín Palma (20th Century)

NICARAGUA

Prose

- Rubén Darío (1867-1916)
- Salvador Calderón Ramírez (1868-1940)

Poetry

- Rubén Darío
- Lino Argüello (1886-1936)
- Ernesto Mejía Sánchez (1923)
- Joaquín Pasos (1915-1947)

COSTA RICA

Prose

Carmen Lira (1888-1949)
Manuel Gonzáles Zeledón (1864-1936)

Poetry

Alfredo Cardona Peña (1917)
Jorge Ibánez (1926)
Eduardo Jenkins Dobles (1926)
Mario Picalo Umaña (1928)
Enrique Mora Salas (1930)

HONDURAS

Prose

Froylán Turcios (1875-1943)
Marcos Carías Reyes (1905-1949)

Poetry

Francisco P. Figueroa (20th Century)
Juan Ramón Molina (1875-1908)
Rafael Heliodoro Valle (1891-1959)
Oscar Acosta (1933)

PANAMA

Prose

Joaquín Beleño (1921)
Ramón H. Jurado (1922)

Poetry

Ricardo Miró (1883-1940)
Darío Herrera (1870-1914)
Stella Sierra (1919)
Guillermo Ross Zanet (1930)
José Franco (1931)

EL SALVADOR

Prose

Hugo Lindo (1917)

Poetry

Waldo Chávez Velasco (1933)
Alvaro Menéndez Leal (1931)

COLOMBIA

Prose

Jorge Isaacs (1837-1895)
Tomás Carrasquillo (1858-1940)
José Asuncioñ Silva (1865-1896)
Guillermo Valencia (1873-1943)
Germán Arciniegas (1900)
José Eustasio Rivera (1888-1928)

Poetry

José Eusebio Caro (1817-1853)
Rafael Pombo (1833-1912)
Luis Carlos López (1883-1950)
José Eustasio Rivera (1888-1928)
Héctor Rojas Herazo (20th Century)
Eduardo Cote Lamus (1930)

Drama

José Fernández Madrid (1789-1830)
Enrique Buenaventura (1925)

VENEZUELA

Prose

Simón Bolívar (1783-1830)
Manuel Díaz Rodríguez (1871-1927)
Rufino Blanco-Fombona (1874-1944)
Mariano Picón-Salas (1901)
Rómulo Gallegos (1884)
Teresa de la Parra (1891-1936)
Arturo Uslar Pietri (1905)
Ramón González Paredes (1925)
Carlos Dorantes (1929)

Poetry

Andrés Bello (1781-1865)
Juan Antonio Pérez Bonalde (1846-1892)
Jesus Rosas Marcano (1932)
Ramón Palomares (1935)
Alfredo Silva Estrada (1934)

Drama

Ida Grameko (1925)
Rafael Pineda (1926)

ECUADOR

Prose

Ambrosio Larrea (18th Century)
Juan León de Mera (1832-1894)
Juan Montalvo (1832-1889)
Carlos de la Torres Reyes (1868-1938)
Jorge Icaza (1906)
Alfredo Pareja Diezcanseco (1908)
Adalberto Ortiz (1914)

Poetry

José Joaquín Olmedo (1780-1847)
Jorge Carrera Andrade (1902)
Abel Romeo Castillo (1904)
Jacinto Cordero Espinosa (1934)
David Ledesma Vázquez (1934)
Hugo Salazar Tamariz (1939)

PERU

Prose

Inca Garcilaso de la Vega (1539-1616)
"Concolorcorvo" (Alfonso Carrió de la Vandera) (1715-1778)
Ricardo Palma (1833-1919)
Clorinda Matto de Turner (1854-1909)
Manuel González-Prada (1848-1918)
José Santos Chocano (1875-1934)
Francisco García Calderón (1880-1953)
Enrique López Albújar (1872)
Ciro Alegría (1909)
Héctor Velarde (1898)
José María Arguedas (1913)
Eleodoro Vargas Vicuña (1924)
Sebastián Salazar Bondy (1926)

Poetry

Diego de Hojedo (1571-1615)
Juan Valle y Caviedes (1652-1697)
Gonzáles-Prada (1848-1918)
César Vallejo (1892-1938)
Gonzalo Rose (1928)
Manuel Scorza (1929)
Pablo Guevara (1930)
Augusto Lunel (1930)

Drama

Manuel Asunción Segura (1805-1871)
Felipe Pardo (1806-1868)
Pedro de Peralta Barnuevo (1663-1743)
Francisco del Castillo Andraca y Tamayo (1717-1770)

BOLIVIA

Prose

Ricardo Jaimes Freyre (1868-1933)
Alcides Argüedas (1879-1946)
José María Camacho
Gustavo Adolfo Otero (1896)
Humberto Guzmán Arze
Porfirio Díaz Machicao
Enrique Finot (20th Century)
Jaime Mendoza (1874)
Augustín Iturricha
Gabriel René Moreno (1836-1908)
Raúl Botelho Gosálvez (1917)

Poetry

José Manuel Cortés
Jesús Lara (20th Century)
Ricardo Jaimes Freyre (1868-1933)
Gregorio Reynolds (1882-1947)

Yolanda Bedregai (1916)
Felix Rospigliosi Nieto (1930)
Jorge Suárez (1932)

PARAGUAY

Prose

Alvar Nuñez Cabeza de Vaca (1490?-1559?)
Augusto Roa Bastos (1918)
Efraím Cardozo (1904)
Gabriel Casaccia (1907)
José María Rivarola Matto (1917)
Farina Nuñez (1885-1929)
Justo Pastor Benítez (1895)
Natalicio González (1897)
Julio César Chaves (20th Century)
Luis Castelli (1918)
Julio C. Da Rosa (1920)
María Inés Silva Vila (20th Century)

Poetry

Josefina Plá (1909)
Herib Campos Cervera (1908-1943)
Elsa Wiezell de Espínola (1927)
Carlos Villagra Marsal (1932)
Rubén Bareiro Saguier (1930)
José María Gómez Sanjurjo (1930)
Carmen Soler (20th Century)

CHILE

Prose

Francisco Núñez de Piñeda y Bascuñán (1607-1682)
Alberto Blest Gana (1830-1920)
Baldomero Lillo (1867-1923)
Manuel Rojas (1896)
Eduardo Barrios (1884)
Pedro Prado (1886-1952)
Mariano Latorre (1886-1955)
María Luisa Bombal (1910)
Carlos Droguett (1915)
Guillermo Atías (1917)
Jenaro Prieto (1889-1946)
Enrique Araya (1910)
Arturo Torres-Rioseco (1897)
José Donoso (1925)

Poetry

Alonso de Ercilla (1534-1594)
Pedro de Oña (1570-1643?)
Gabriela Mistral (1889-1957)
Vicente Huidobro (1893-1948)
Juan Guzmán Cruchaga (1895)
Pablo Neruda (1904)

Braulio Arenas (1913)
Nicanor Parra (1914)
Luis Oyarzún (1920)
Efraín Barquero (1931)
Jorge Teillier (1935)

Drama

Armando Moock (1894-1943)
Luis Alberto Heiremans (1928)

URUGUAY

Prose

Eduardo Acevedo Díaz (1851-1921)
Javier de Viana (1868-1926)
José Enrique Rodó (1871-1917)
Julio Herrera y Reissig (1875-1910)
Horacio Quiroga (1878-1937)
Carlos Reyles (1868-1938)
Enrique Amorím (1900-1960)
Juan Carlos Onetti (1909)
Mario Benedetti (1920)

Poetry

Bartolomé Hidalgo (1788-1822)
Juan Zorilla de San Martín (1855-1931)
Delmira Agustini (1886-1914)
Juana de Ibarbourón (1895)
Nancy Bacelo (20th Century)
Saúl Ibargoyen Islas (1930)

Drama

Florencio Sánchez (1875-1910)
José Pedro Bellán (1889-1930)
Mauricio Rosencof (1933)

ARGENTINA

Prose

Bernardo de Monteagudo (1787-1825)
José Mármol (1817-1871)
Domingo Faustino Sarmiento (1811-1888)
Martiniano P. Lequizamón (1858-1935)
Carlos María Ocantos (1860-1949)
Robertó J. Payro (1867-1928)
Enrique Larreta (1873-1961)
Leopoldo Lugones (1874-1938)
Manuel Ugarte (1878-1951)
Benito Lynch (1880-1951)
Manuel Gálvez (1882-1962)
Ricardo Güiraldes (1886-1927)
Victorio Ocampo (1893)
Ezequiel Martínez Estrada (1895)
Jorge Luis Borges (1899)

Roberto Arlt (1900-1942)
Edwardo Mallea (1903)
Enrique Anderson Imbert (1910)
Ernesto Sábato (1911)
Julio Cortázar (1914)
Adolfo Bioy Casares (1914)
Silvina Bullrich (1915)
Marco Denevi (1922)
Héctor A. Murena (1923)
Dalmiro Sáenz (1926)

Poetry

Juan Cruz Varela (1794-1839)
Esteban Echeverría (1805-1851)
Hilario Ascasubi (1807-1875)
Estanislao del Campo (1834-1880)
José Hernández (1834-1866)
José Mármol
Olegario Victor Andrade (1839-1882)
Rafael Obligado (1851-1920)
Baldomero Fernández Moreno (1886-1950)
Enrique Banchs (1888)
Rafael Alberto Arrieta (1889)
Alfonsina Storni (1892-1938)
Jorge Luis Borges
María Elena Walsh (1930)
Rodolfo Alonso (1934)

Drama

Manuel José de Lavardén (1754-1809)
Ricardo Rojas (1882-1957)
Samuel Eichelbaum (1894)
Conrado Nalé Roxlo (1898)
Omar del Carlo (1918)
Julio Imbert (1918)

SUGGESTED READING

Selected Translations of Some Spanish American Authors

NOTE: Most of the editions listed are paperbacks; catalog number and price are given. If a book is NOT in paperbound form, the annotation will so state. The arrangement of this section is chronological.

1. COLUMBUS, CHRISTOPHER. Four voyages to the New World. Letters and selected documents. MAJOR, R. H. (ed. and trans.) New York, Citadel Press, 1961. 240 pp. (The American Experience Series) Notes, index: $1.75, AE-5.
2. CORTES, HERNANDO. Five letters, 1519-1526. MORRIS, J. BAYARD (trans.) New York, W. W. Norton and Co., 1962. 388 pp. Notes, index; $1.95, N180.

3. NUÑEZ CABEZA DE VACA, ALVAR. Adventures in the unknown interior of America. COVEY, CYCLONE (ed. and trans.) New York, Collier Books, 1961. 152 pp. Index; $.95, AS117.

4. DIAZ DEL CASTILLO, BERNAL. The discovery and conquest of Mexico, 1517-1521. MAUDSLAY, A. P. (trans.) New York, Noonday Press, 1965. 478 pp. Illus., app.; $2.97, N267.

5. CASAS, BARTOLOME DE LAS. The tears of the Indian. PHILLIPS, JOHN (trans.) Stanford, California, Academic Reprints nd. (1953).

6. GARCILASO DE LA VEGA, EL INCA. The Incas. GHEERBRANT, ALAIN (ed.) JOLAS, MARIA (trans.) New York, Avon Books, nd., 1961. 447 pp. Notes, illus., bibl., gloss., index, map; $1.00, CS3.

7. ERCILLA Y ZUÑIGA, ALONSO DE. The araucaniad. LANCASTER, CHARLES MAXWELL & MANCHESTER, PAUL THOMAS (trans.) Nashville, Vanderbilt University Press, 1945. 326 pp. Not paper bound.

8. SARMIENTO, DOMINGO FAUSTINO. Life in the Argentine Republic in the days of the tyrants; or civilization and barbarism. MANN, MRS. HORACE (trans.) New York, Collier Books, 1961. 288 pp. $1.50. BS48.

9. ZORILLA DE SAN MARTIN, JUAN. Tabaré: an Indian legend of Uruguay. OWEN, WALTER (trans.) Washington, Pan American Union, 1956. 366 pp. Notes, gloss.; $2.75, PAU 861-ES-5493.

10. HERNANDEZ, JOSE. The gaucho, Martín Fierro. Garden City, Doubleday, 1960. 328 pp. $1.25, Anchor F-24.

11. PALMA, RICARDO. The knights of the cape. ONIS, HARRIET DE (trans.) New York, Knopf, 1945. 246 pp. Not paperbound.

12. LILLO, BALDOMERO. The devil's pit and other stories. DILLON, ESTHER S. & FLORES, ANGEL (trans.) Washington, Pan American Union, 1959. 152 pp. $2.00, cloth bound.

13. SANCHEZ, FLORENCIO. Representative plays of Florencio Sánchez. JONES, WILLIS KNAPP (trans.) Washington, Pan American Union, 1961. 326 pp. $2.50, PAU 928-E-6266.

14. MARTI, JOSE. The America of José Martí. ONIS, JOSE DE (trans.) New York, Funk and Wagnalls, 1953. 335 pp. $2.50, M44.

15. MISTRAL, GABRIELA. Selected poems of Gabriela Mistral. HUGHES, LANGSTON (trans.) Bloomington, Indiana University Press, 1966. 119 pp. $1.75, PPB-15.

16. NERUDA, PABLO. Selected poems of Pablo Neruda. BELITT, BEN (ed. and trans.) New York, Grove Press, 1961. 320 pp. Bibl.; $2.95, Evergreen E-364.

17. BORGES, JORGE LUIS. Labyrinths. Selected stories and other writings. YATES, DONALD A. & IRBY, JAMES E. (eds.) New York, New Directions, 1964. 260 pp. Notes, bibl.; $1.90, NDP-186.

18. PAZ, OCTAVIO (ed.) An anthology of Mexican poetry. BECKETT, SAMUEL (trans.) Bloomington, Indiana University Press, 1965. 213 pp. Notes; $1.95, PPB-29.

19. ICAZA, JORGE. The villagers. DULSEY, BERNARD M. (trans.) Carbondale, Southern Illinois University Press, 1964. 223 pp. Not paperbound.

20. GALLEGOS, ROMULO. Doña Barbara. DUNHAM, LOWELL (trans.) New York, Appleton-Century-Crofts, 1962. 280 pp. $2.45.

21. AZUELA, MARIANO. Two novels of Mexico; the flies. The bosses. SIMPSON, LESLEY BYRD (trans.) Berkeley, University of California Press, 1956. 194 pp. $1.25, Cal. 1.

22. .... The underdogs. A novel of the Mexican revolution. MUNGUIA, E. (trans.) New York, New American Library, 1963. 151 pp. Illus., bibl.; $.60, Signet CP119.

23. GUZMAN, MARTIN LUIS. The eagle and the serpent. ONIS, HARRIET DE (trans.) Garden City, N.Y., Doubleday, 1965. 386 pp. $1.45, Dolphin C454.

24. ALEGRIA, CIRO. The golden serpent. ONIS, HARRIET DE (trans.) New York, New American Library, 1963. 190 pp. $.60, Signet CP114.

25. GUIRALDES, RICARDO. Don Segundo Sombra. Shadows on the Pampas. ONIS, HARRIET DE (trans.) NEW YORK, New American Library, 1966. 222 pp. Illus., gloss.; $.75, Signet CT317.

26. LOPEZ Y FUENTES, GREGORIO. El indio. BRENNER, ANITA (trans.) New York, Frederick Ungar, 1961. 256 pp. Illus.; $1.45, #2119.

27. QUIROGA, HORACIO. South American jungle tales. LIVINGSTONE, ARTHUR (trans.) New York, Dodd, Mead, 1950. 3rd edition. 166 pp.

28. PAZ, OCTAVIO. The labyrinth of solitude. Life and thought in Mexico. KEMP, LYSANDER (trans.) New York, Grove Press, 1961. 212 pp. Notes; $1.95, Evergreen E-359.

29. RAMOS, SAMUEL. Profile of man and culture in Mexico. 3rd ed. EARLE, PETER G. (trans.) New York, McGraw-Hill, 1963. 198 pp. Bibl., index; $2.45, 51167.

30. PARRA, TERESA DE LA . Mama Blanca's souvenirs. ONIS, HARRIET DE (trans.) Washington, Pan American Union, 1959. 129 pp. $1.50, PAU 860-E, 5778.

31. MALLEA, EDUARDO. The bay of silence. GRUMMON, STUART EDGAR (trans.) New York, Knopf, 1944. 339 pp. Not paperbound.

32. YAÑEZ, AGUSTIN. The edge of the storm. BRINTON, ETHEL (trans.) Austin, University of Texas Press, 1963. 332 pp. Not paperbound.

33. NERUDA, PABLO. The elementary odes of Pablo Neruda. LOZANO, CARLOS (trans.) New York, Las Américas, 1961. 155 pp. Not paperbound.

34. ASTURIAS, MIGUEL ANGEL. A review of his life and works with preliminary translations. College Station, Texas. Programa de Educación Interamericana, 1967. 88 pp. (mimeographed)

Histories of Spanish American Literature

35. ANDERSON IMBERT, ENRIQUE. Spanish-American literature: a history. Detroit, Wayne State University Press, 1963. 616 pp. Not paperbound.

36. ENGLEKIRK, JOHN E. (ed.) An outline history of Spanish American literature. 3rd ed. New York, Appleton, 1965. 252 pp. Bibl., index, maps; $2.95.

37. PICON-SALAS, MARIANO. A cultural history of Spanish America: from conquest to independence. LEONARD, IRVING A. (trans.) Los Angeles, University of California Press, 1963. 192 pp. Bibl., index; $1.95, Cal 90.

38. TORRES-RIOSECO, ARTURO. The epic of Latin American literature. Berkeley, University of California, 1959. 277 pp. Notes, index; $1.50.

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CONSULTANT BIOGRAPHIES

LOUIS DE ARMOND

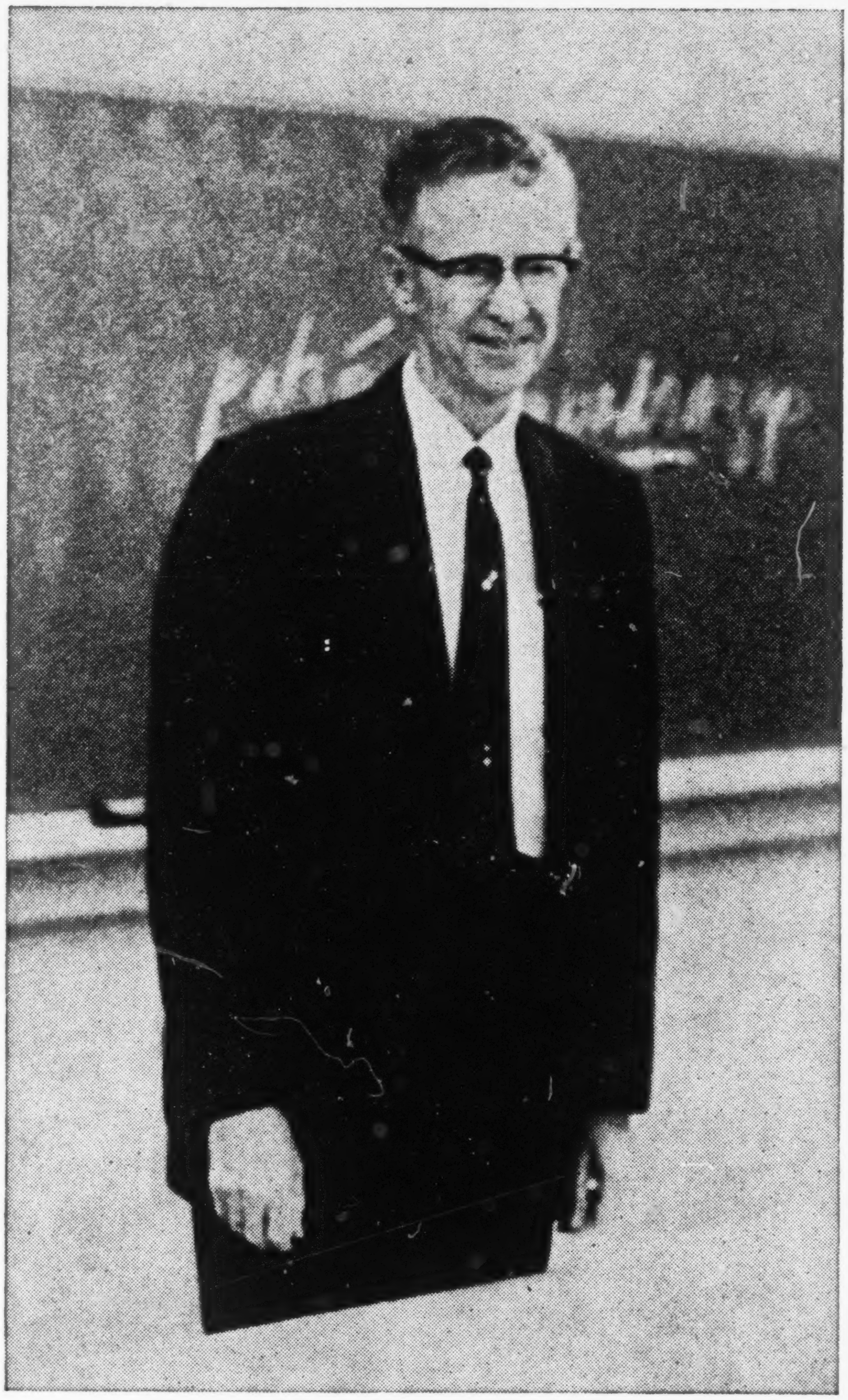
California State College at Los Angeles

When *Programa de Educación Interamericana* began its first training sessions in 1967, it searched for an historian conversant with Latin America and equally cognizant of the needs of elementary and secondary teachers in that field. Dr. Louis De Armond, long experienced in both fields, not only responded with outstanding lectures but also provided valuable insight through less formal contacts with the participants.

Dr. De Armond is currently professor of history and director of the Latin American Studies Center at California State College at Los Angeles. His first hand knowledge of the area and the contact fostered through the exchange of visiting scholars has provided him an unusually sound academic base for this work.

His publications are objective interpretations of exhaustive research and include articles in sound historical journals. His contribution to *Programa's* first monograph, *An Introduction to Selected Latin American Cultures,* has provided valuable insights for Texas educators.

The present article departs from the customary historical publication in that it explores some of the humanistic elements of some of the civilizations in the Americas. The questions he asks and the tentative conclusions he draws should serve as stimulants to profound thought about some of our previously held tenets.



IRVING O. LINGER

Texas A&M University

Dr. Irving O. Linger, professor of economics at Texas A&M University, combines the exceptional talents of depth in the economics field and the ability to communicate the salient features of politico-economics to teachers. Many of the 1967 *Programa* participants had never had training in the field but expressed a solid understanding of the material presented.

Dr. Linger's chapter in Monograph 1, "The Political Economy of Latin America," emphasized the interaction of the two fields. His current topic, "Inflation in Latin America," is designed to carry the social studies teacher forward in her comprehension of the problems and progress of our southern neighbors.

The author's degrees are from Ohio University, Ohio State University, and University of Texas. He previously taught at the University of Texas and the University of Arizona. His many publications focus on banking policy and economic growth.

In addition to his teaching duties, Dr. Linger is a consultant to Texas A&M University's Office of International Programs. He has traveled in both Latin America and in Asia.

JOHN H. HADDOX

University of Texas at El Paso

The appearance of Dr. John H. Haddox' book *Vasconcelos of Mexico: Philosopher and Prophet* during early 1968 stirred renewed interest, not only in the man responsible for much of Mexico's educational system, but also in its author. A graduate of the University of Notre Dame, Dr. Haddox, Jack to his friends, is that rare combination of philosopher and down-to-earth educator.

Important also to *Programa's* task is the fact that he has specialized in the philosophies of our Latin neighbors, particularly that of Mexico. His unusual dominance of this material is noted in his many articles in *The Personalist, The International Philosophical Quarterly, The Journal of Inter-American Studies, The New Scholasticism,* and others.

Building on his first *Programa de Educación Interamericana* publication, "Philosophies of Latin America: Yesterday and Today," this Texas philosopher continues in the current article the examination of noted philosophers south of the border. He interjects vivid experiences from the lives of these great men as examples of their action-thought combination.

GRACE WALKER

Independent Consultant

Grace Walker, of Gloucester, Virginia, is one of the country's leading teachers in the field of creativity for children and adults. Her skill as a teacher has been recognized throughout the United States and Europe. After graduating from Emerson College of Boston she did advanced work at the School of International Studies, Geneva, Switzerland, and the Royal Academy of Dramatic Art, London, England.

Miss Walker's experience in working with children and adults in the lower income groups began when she worked in several settlement and community houses in Boston. Later she held the position of program director in the Phyllis Wheatly Settlement House in Minneapolis, Minnesota.

From this position Miss Walker was called to the position of Drama Consultant on the staff of the National Recreation Association. In this position her task was to travel throughout the United States aiding teachers, leaders of groups, parents, children, and adults in using skills that would help them discover the road to the creative way of teaching and learning.

In 1957 Miss Walker was chosen by the State Department to direct a creative drama program in The Netherlands. In 1962-63 she was likewise sent to Jamaica, West Indies, to teach creative drama to 4-H leaders and extension agents. Miss Walker worked as special consultant in "Creativity" at Texas A&M University of College Station, Texas, during the 1967 phase of *Programa,* assisting the participants with new approaches in the presentation of teaching materials.

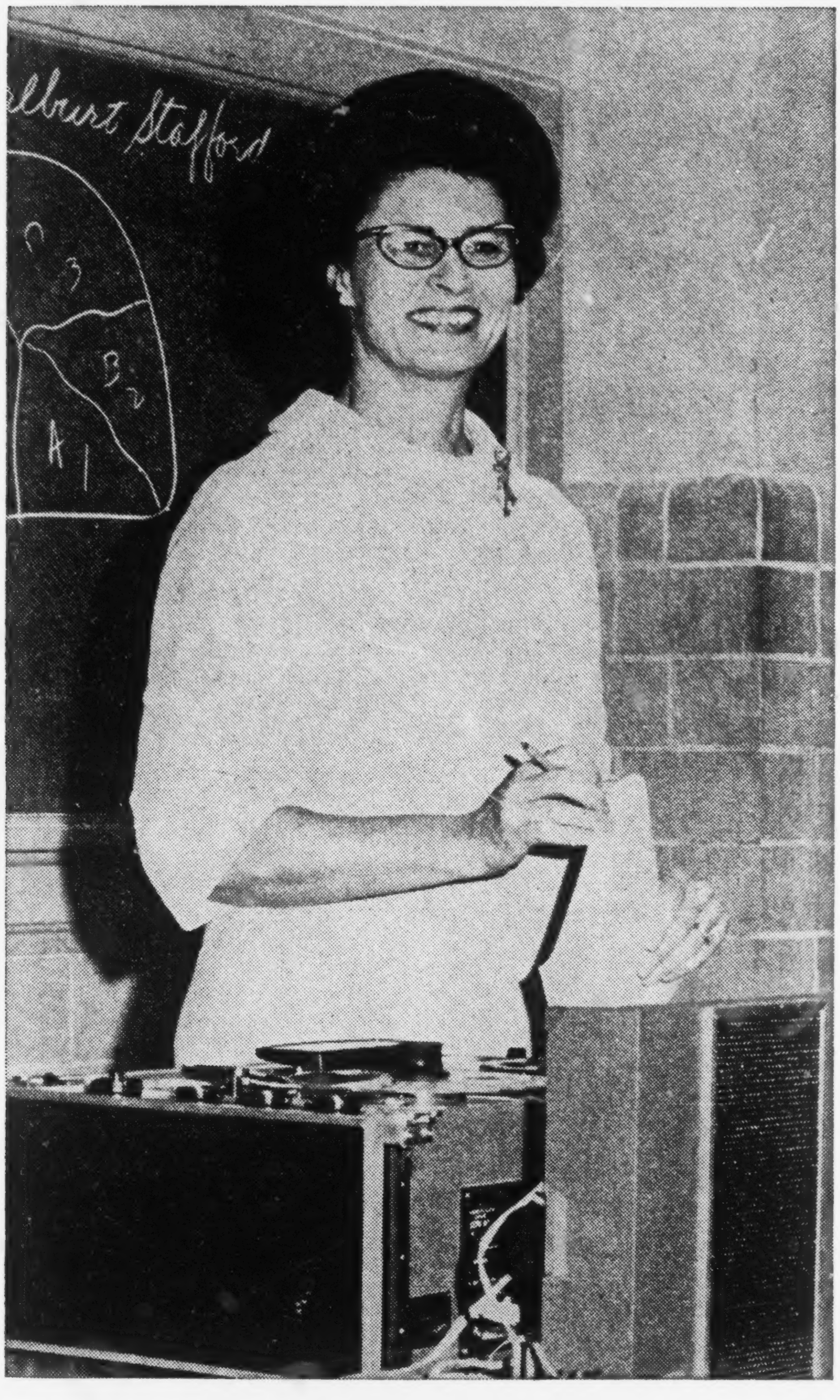
EARL JONES

Texas A&M University

Director of *Programa,* professor of education and sociology, and chairman of secondary education in Texas A&M University's Department of Education, Dr. Jones brings a lengthy Latin American experience to the curriculum development activities. He taught in the Oregon and California public schools for ten years before serving as Assistant Professor at the Inter-American Institute of Agricultural Sciences in Turrialba, Costa Rica. In that capacity he taught short courses and conducted research in all the American countries except Canada.

In 1963 he was named Associate Professor at UCLA and directed research in Venezuela and Chile. He also taught sociology at Catholic University in Caracas and the University of Chile in Santiago and Valparaíso while working for UCLA.

Dr. Jones wrote the chapter "Social Forces in Latin America" in *Programa's* first monograph and adds "America and Art" to this one. He also edited monograph three, *Selected Latin American Literature for Youth.*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CAROLYN DALY

West Orange-Cove Consolidated ISD

One of the unanimous requests of the 1967 *Programa* participants was that the next group of teachers should receive an orientation to the music of the Americas. Mrs. Carolyn Daly, one of that group, was selected for the task as her unusual musical talents (Example: she can score a song while listening to it!) plus her knowledge of *Programa* made her an ideal candidate.

Mrs. Daly graduated from Baylor University with a BA in elementary education and a major in music. She currently teaches in the West Orange-Cove Consolidated schools. Her knowledge in curriculum activities was recognized by her district when they sent her as their representative to National Study Conference in Chicago.

Although an accomplished musician in her own right, Mrs. Daly dedicates her time to teaching. She is currently preparing material for a *Programa* monograph on music in the Americas.

FRANCES DEAN

Programa de Educación Interamericana

Mrs. Frances Dean, author of *Short Stories of Julio Cortázar,* has a wide range of teaching experience: elementary, middle, and high school in the Orange Independent School District. Her language arts specialization includes Spanish, French, and English and she has assisted with curriculum development.

Mrs. Dean received her BA from Lamar College of Technology and her MA from Texas A&M University. She is currently working toward a PhD in English from the latter institution.

As Associate Director for Publications in *Programa de Educación Interamericana,* she edits the many units developed by participants, assisting them with the presentation of the written material. She also edits the house organ "News and Reviews."

Her travel to Argentina, Paraguay, Guatemala, Costa Rica, Panama, Venezuela, and Jamaica has helped with the production of *Programa's* second monograph, *A Selected, Annotated Bibliography of Inter-American Teaching Aids for Art, English Language Arts, Music, Social Studies and Spanish,* and the first supplement to it. She is presently preparing additional entries for a second supplement to this valuable teacher reference.